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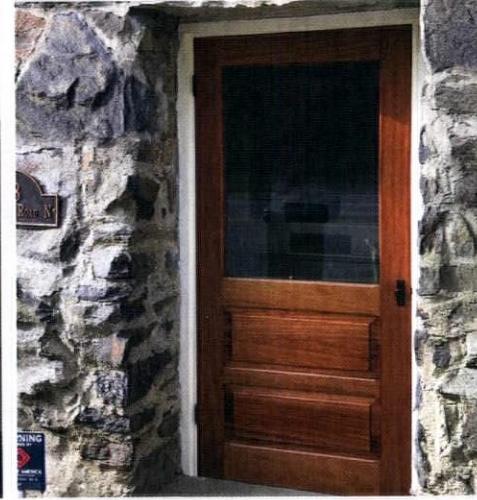


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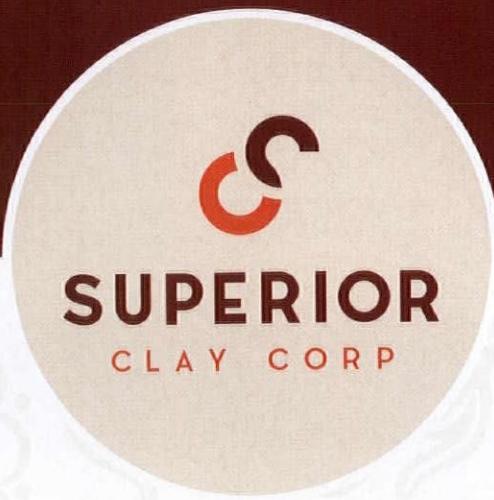
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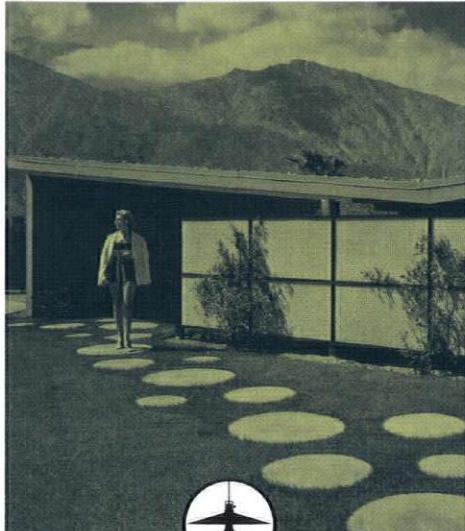
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OLD HOUSE JOURNAL

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MAY 2019



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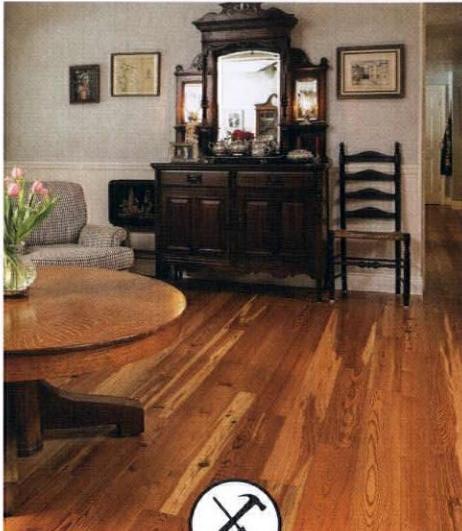
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**ON THE COVER** This 1400-square-foot bungalow is filled with charming details.

**PHOTO BY PETER ECKERT. SEE STORY ON PAGE 74.**



## Where has all the clutter gone?

We have a well-curated independent bookstore in town, but last Sunday I headed up the line to Barnes & Noble to check out publishing in the wider world. With a separate Architecture section gone, the House & Garden shelves have become . . . eclectic, with "how-to for dummies" paperbacks next to expensive design books. My impression is that a quarter of the books were about downsizing or decluttering. As an editor who's published many voluptuously furnished houses, I was tempted to take this personally. But then the very next day our writer Regina Cole called to ask: "Can you Kondo-ize a Victorian house? Forbes wants to know." She's writing a story for them that looks at period houses from the standpoint of celebrity tidying expert Marie Kondo.

We both knew the answer. Of course a Victorian-period house can be sparse, just as a Mid-century Modern house can be filled to its clerestory windows by a hoarder. Architecture doesn't change depending on furnishings. And wasn't it William Morris (1834-1896) who admonished: "Have nothing in your houses that you do not know to be useful, or believe to be beautiful"? Marie Kondo's mantra—"Do I truly need this? Does this object spark joy?"—sounds a lot like Morris,

whose own homes at Bexleyheath and Kelmscott were startlingly spare, evoking farmhouse rooms and American Colonial interiors more than those of an upper-class Victorian.

Victorian houses are full of fancy woodwork and details because the Industrial Revolution had made that possible. Likewise they were stuffed full of textiles, furniture, and knick-knacks because for the first time such abundance was available to the middle class. Now, many people are weary of consumerism, weighed down by too many belongings and the often inevitable disorder.

Decluttering should be confined to ephemera, however. When it comes to the architecture, it's not our call to obliterate the good work of the past, to rip out original material that may be irreplaceable. That's not decluttering. That's vandalism.

Dinner napkins in Rose Trellis/Gold, by Dianne Ayres.



## SIDE NOTES

### ON ARTS & CRAFTS

Tidbits from the 32nd annual Arts & Crafts Conference at the Omni Grove Park Inn in Asheville, N.C.:

- Conference founder, historian, and educator Bruce Johnson "wrote the book [he] always wanted to read": *Tom, Scott & Zelda, Following in Their Footsteps*. It's a triple biography as well as a guide for touring the North Carolina towns where Thomas Wolfe, F. Scott Fitzgerald, and Zelda Fitzgerald found inspiration in the 1930s-40s. The Grove Park Inn is included! [brucejohnsonbooks.com](http://brucejohnsonbooks.com)
- The **Stickley Museum at Craftsman Farms** is celebrating its 30th year. Gustav Stickley's family lived in the iconic Log House, built in 1911 in Morris Plains, N.J. [stickleymuseum.org](http://stickleymuseum.org)
- Rosalie Berberian brought her gorgeous new book *Creating Beauty: Jewelry & Enamels of the American Arts & Crafts Movement*; through your bookseller or at [schifferbooks.com](http://schifferbooks.com).
- Dianne Ayres of Arts & Crafts Period Textiles now is selling **bed sheets, duvet covers, and table linens** of her own design through Roostery, which prints them to order. See [textilestudio.com](http://textilestudio.com) and [roostery.com](http://roostery.com) (search "textilestudio").

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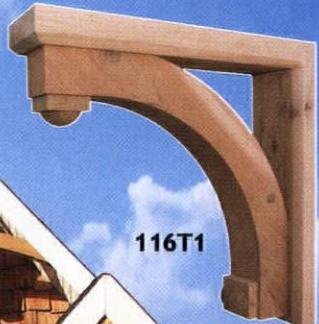
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# 18th Century Colorways

Pastel to vibrant, Georgian and Federal period colors remain current. **By Mary Ellen Polson**

## 1. SHADES OF PRUSSIA

Based on a Pennsylvania German antique, the Scrolled Wall Cupboard in cherry is shown in a deep hue once created only from imported "Prussian blue" pigments. It measures 34" high x 38 1/2" wide x 11" deep; \$1,284-\$1,784. Martin's Chair, (800) 993-9452, [martinschair.com](http://martinschair.com)



1



2

## 2. INDIGO BLUE

Tattershall Indigo revives a 1920s Sanderson textile inspired by 18th-century copperplate toiles. With peonies and pheasants, the fabric is 90% cotton/10% linen. To the trade. StyleLibrary, (800) 395-8760, [stylelibrary.com](http://stylelibrary.com)



## 3. A BRIGHT NATURAL

A favorite in Colonial America, natural indigo still appears in traditional textiles worldwide, like the hand-dyed and hand-woven Saagar dhurrie rug made by Tamil artisans in India. The rug comes in sizes from 2' x 3' to 5' x 8' for \$125 to \$595. The Citizenry, (866) 356-4284, [the-citizenry.com](http://the-citizenry.com)



4

## 4. ADAMESQUE PINK

Delicate pinks and pale yellows were favorites of the English Adam brothers, influencers of Federal style. Pink Ground combines both tints, gaining warmth from a dollop of yellow; per gallon, \$110-\$125. Farrow & Ball, (888) 511-1121, [us.farrow-ball.com](http://us.farrow-ball.com)

## 5. VIVID IMPRESSION

Corals and yellows—favored colors of the Georgian era—make a comeback in contemporary furnishings like the



6

7

Flowerfields runner in Rosy. Designed and made in South Africa, the runner is 79" long x 24" wide; \$58. Heath Ceramics, (415) 361-5552, [heathceramics.com](http://heathceramics.com)

#### 6. GEORGE'S COLOR

The New Room (aka Large Dining Room) at George Washington's Virginia home is famously painted in historic tints of verditer and verdigris green. Carefully color-matched paints are available in the Mount Vernon Estate of Colours collection. In 1 and 2.5 liter cans, \$40 to \$90. Fine Paints of Europe, (800) 332-1556, [finepaintsofeurope.com](http://finepaintsofeurope.com)

#### 7. DOMINO EFFECT

Abigail is based on archival Domino papers, a type of blocked and stenciled print used as liners for 18th-century trunks, drawers, and book endpapers. The pink and grey scheme is one of four colorways available: \$140 per roll, to the trade. Thomas Strahan Wallpaper, (212) 644-5301, [thomasstrahan.com](http://thomasstrahan.com)

#### 8. CLAMBAKE COLORS

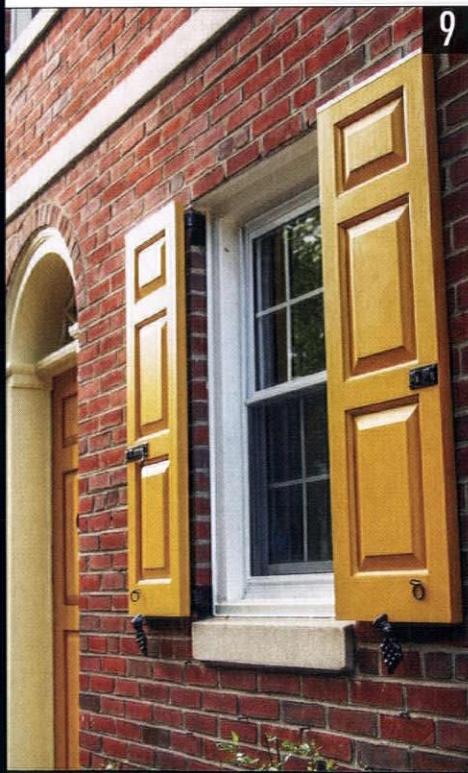
With bold colors that would not have been out of place in 1790s furnishings, the Camille Settee is painted in Shrimp and upholstered in Clambake in the Bluebell colorway. The wicker settee is 71" wide x 35" high; \$2,295. Maine Cottage, (866) 366-3505, [mainecottage.com](http://mainecottage.com)

#### 9. LAMPBLACK YELLOW

Some Federal yellows were delicate, others brawny like the slightly greyed, custom-mixed yellow on these shutters. In a choice of woods and wood composites, with options in details, hardware, and finishes. Custom pricing. Timberlane, (800) 250-2221, [timberlane.com](http://timberlane.com)

#### 10. FEDERAL HIGH STYLE

In this soft green (plus two additional colorways), Locust Grove Arabesque is reproduced from fragments of a French wallpaper discovered at the 1790s Federal-style Locust Grove house in Kentucky. The reproduction paper is wood block-printed using traditional methods and paints; \$120 per yard. Adelphi Paper Hangings, (518) 284-9066, [adelphipaperhangings.com](http://adelphipaperhangings.com)



9

10

# The Sixties

Designs from a tumultuous decade resonate today.

## 1. THREE POINT LANDING

Hans Wegner designed the Shell chair for Carl Hansen & Son in 1968. The form-pressed shape comes in a choice of veneers and the molded, cold foam seat may be upholstered in fabric, leather, or cowhide; \$3,785 to \$4,185. Design Within Reach, (800) 944-2233, [dwr.com](http://dwr.com)

## 2. PLAYFUL OPTICS

Daisy and Reverb are two fresh-faced wallpapers from the Mod Generation collection. Shown in Kooky Coral, Daisy has a 9" straight repeat, as does Reverb, shown in Moody Blue. Papers are machine-printed using archival-quality latex inks; \$79 per roll. Bradbury & Bradbury, (707) 746-1900, [bradbury.com](http://bradbury.com)

## 3. KOOL COLORS

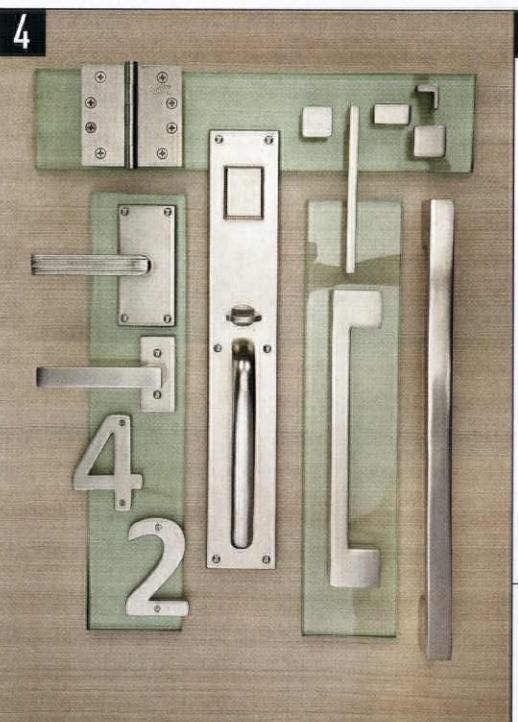
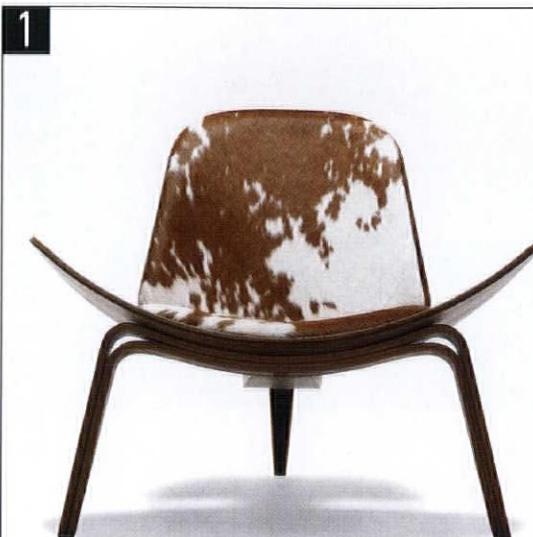
Based on 1960s work by graphic designer and filmmaker Saul Bass, diamond-sculpted tiles from the Atomic Tile series come in colors taken from mid-century Formica and Fiesta dinnerware: brilliant Mango and Chartreuse to pale Aqua and Rose; \$19.48 to \$23.38 per square foot. Subway Ceramics/Heritage Tile, (888) 387-3280, [subwaytile.com](http://subwaytile.com)

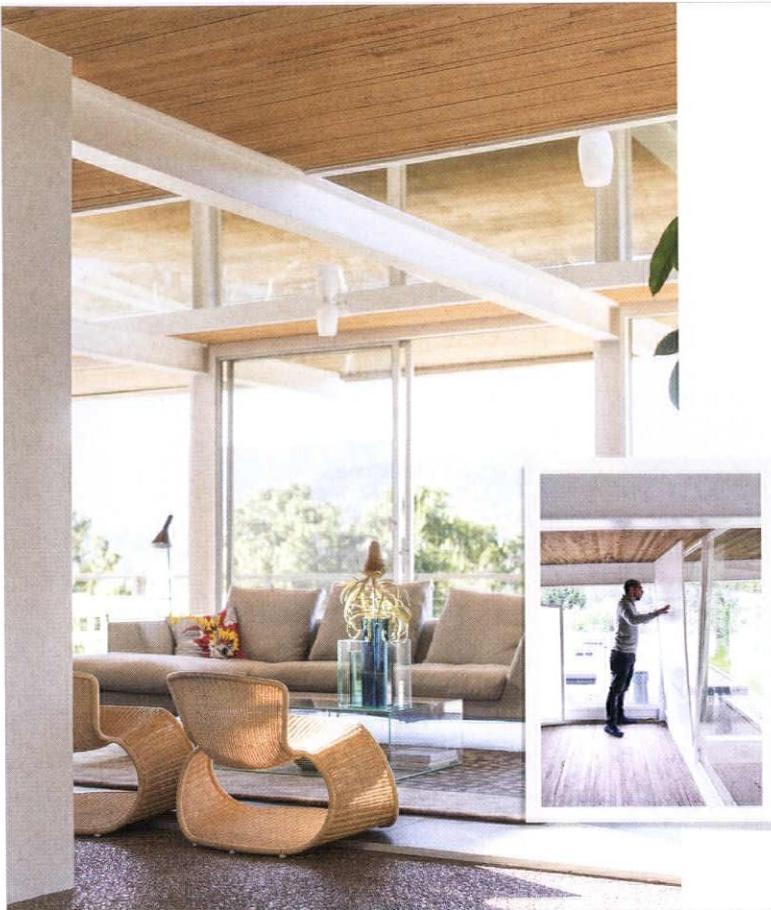
## 4. SLEEK ESSENTIALS

Entry and passage sets, house numbers, pulls, knobs, and appliance handles from the Urban Suite offer clean Modern design in cast bronze. Choose among five slightly distressed patinas. Lever and entry set are \$172 to \$480. Ashley Norton, (800) 393-1097, [ashleynorton.com](http://ashleynorton.com)

## 5. MOD ORGANICS

With the iconography of mid-century textiles, Retro and Post Modern Cats by L.M. Davies are produced as throw-pillow covers, made to order in six fabrics, \$35 to \$41 each. (Yardage at [spoonflower.com](http://spoonflower.com).) Roostery, (919) 886-7885, [roostery.com](http://roostery.com)





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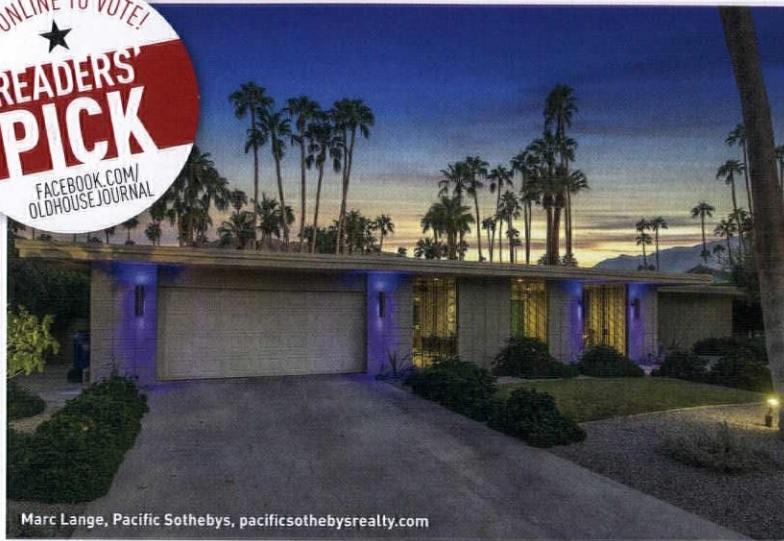
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# The Modern Ranch

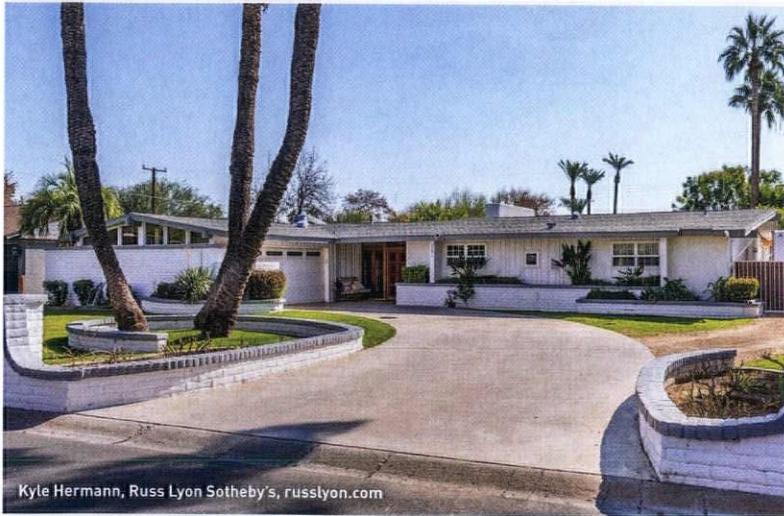
Early Ranch-house style drew on the Spanish Colonial past. The one-storey form has flourished across the American landscape since the 1940s.



Marc Lange, Pacific Sothebys, pacificsothebysrealty.com

## PALM SPRINGS, CA / \$849,000

Designed by Modernist architect Charles DuBois, this low-slung 1966 home has a façade of concrete and open grilles, period-style exterior lighting, a covered entry courtyard, original concrete fireplace, and a bean-shaped swimming pool.



## PHOENIX, AZ / \$730,000

This 1953 Ranch features vertical-plank exterior paneling, Eichler-style clerestory windows, and original low brick planting beds and enclosure walls. Inside find beamed and paneled vaulted ceilings, Saltillo-tile floors, and a massive brick fireplace wall.



Katie Harrison, Fazzone & Harrison Realty, fazzoneandharrisonrealty.com

## SHERMAN, CT / \$699,000

Shingle-clad but thoroughly Modern, this 1955 Ranch has a flagstone entry, beam-supported paneled ceilings, a hand-built stone fireplace, a fully (double-) glazed sunroom, and trapezoid-shaped bedrooms, all on one floor.



Christopher Barnes, Windermere Realty Trust, windermereportland.com

## PORTLAND, OR / \$719,000

Designed by Robert Rummer, this 1968 house features an Eichler-style interior glass atrium, brick floor-to-ceiling fireplace, vaulted tongue-and-groove ceilings, and poured concrete and aggregate flooring squares that run from inside to the patio.



Martie Lieberman, Modern Sarasota, modernsarasota.com

## SARASOTA, FL / \$318,000

Pink as a Gulf Coast conch shell, this designer-built 1969 Florida Ranch still has its original terrazzo floors, kitchen, jalousie windows, and Florida room with scalloped curtain cornice. Other touches include high-end sliding closet doors and built-ins.



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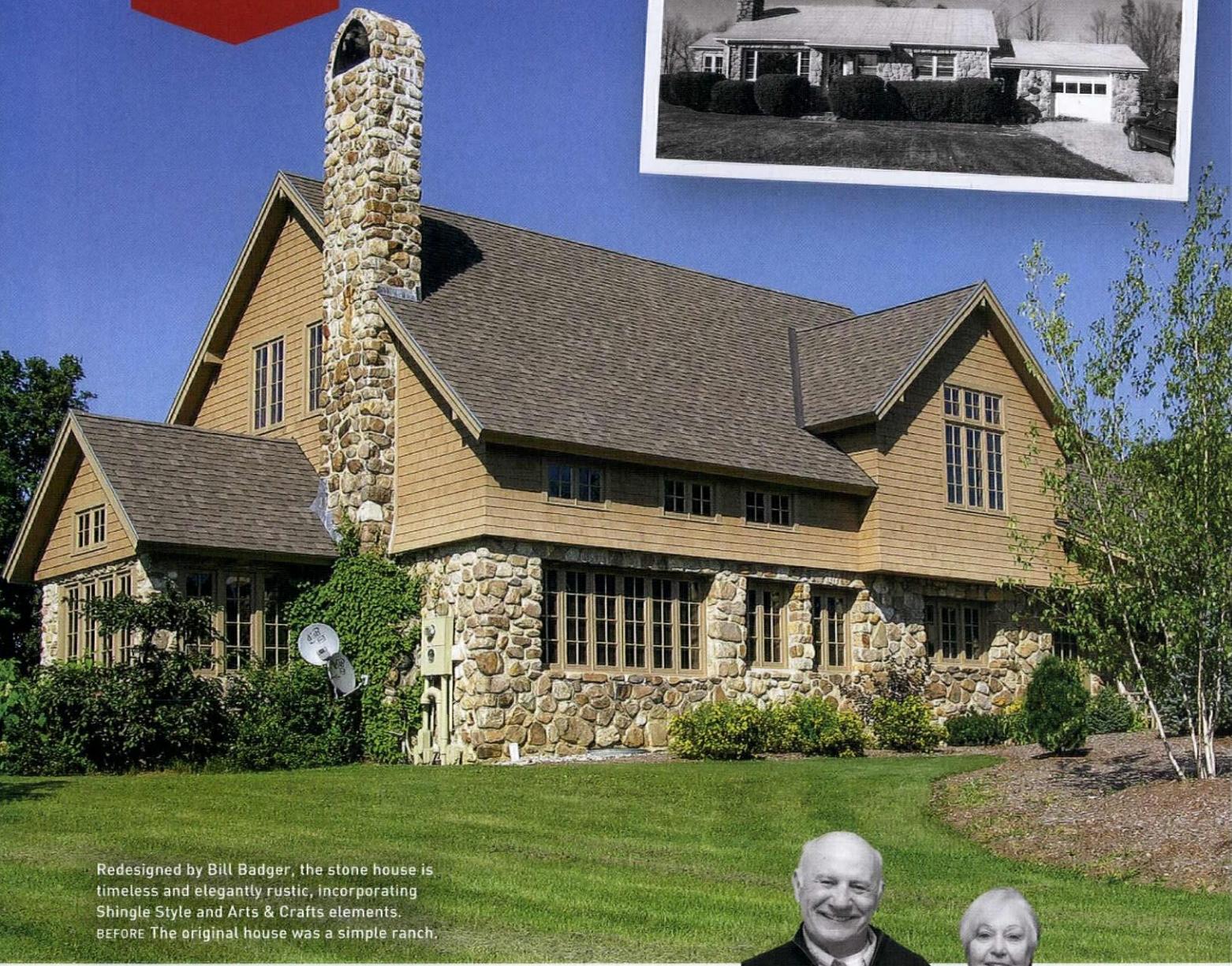
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Redesigned by Bill Badger, the stone house is timeless and elegantly rustic, incorporating Shingle Style and Arts & Crafts elements.

BEFORE The original house was a simple ranch.

## A HOUSE BUILT ON SENTIMENT

Only the stone walls (and family) are original. **By Judi McPhail | Photos by Carolyn Bates**

**My newlywed parents** moved to Vermont after World War II. They were living in a small apartment over my great-grandfather's store and wishing they could buy a home of their own. There was little money—but plenty of rocks! My parents got the idea to build a house from stones taken from brooks. In those days, a weekend with friends meant picking up rocks together and then having a potluck dinner—such was a social outing in rural Vermont in the mid-1940s.

With a mason, they built the house, a simple stone ranch, but eventually they sold it and moved to Florida. In 1995, I got a surprise phone call: The house was for sale again, and since

my parents had built it and I grew up there, would I like to buy it? I still had ties to Vermont through summer visits every year. By then my husband and I lived in Dallas, Texas. But our grown children lived or went to college in the Northeast, and they all said Yes, we'd use that house!

We bought it as-is and fixed up the roof, threw some paint on interior walls, and filled the house with local vintage finds. More time passed. But the house was no longer serving us well. The plaster-on-stone walls had no insulation, the picture window was single-glazed, the yellow Boomerang-pattern Formica was tired, and there was just one small bathroom.



**LEFT** Open to the rafters, the living room now has a soaring stone fireplace.

**BEFORE** The stone fireplace in the one-storey ranch.

**CENTER** A rustic sunroom occupies the extension, accessible through French doors that lead from the living room.

**BETWEEN** The step detail is original, as built by the owner's parents.

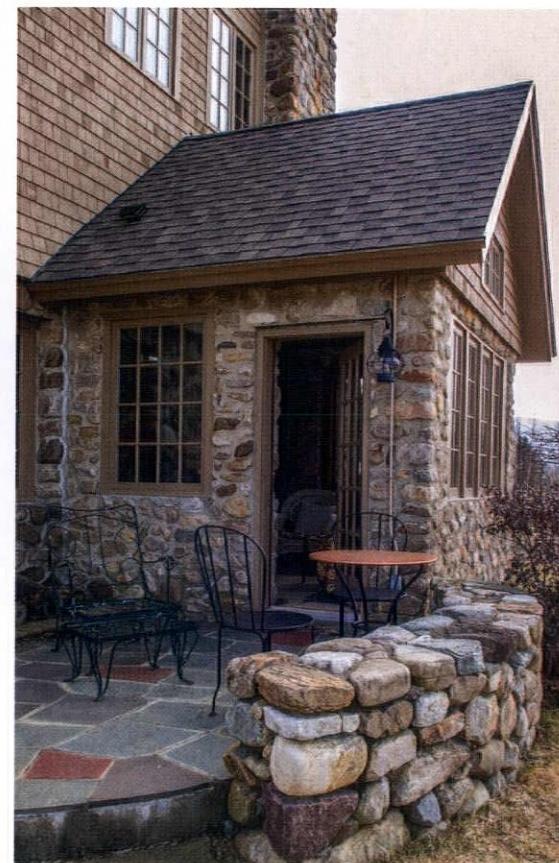
#### LOCATION:

Barnumville, a village of Manchester, Vermont

**DATE:** Built 1945-46; rebuilt with original stone walls 2006

#### ARCHITECT:

William C. Badger, AIA,  
Badger and Associates,  
Manchester Center,  
Vermont: (802) 362-2301,  
badgerandassociates.com



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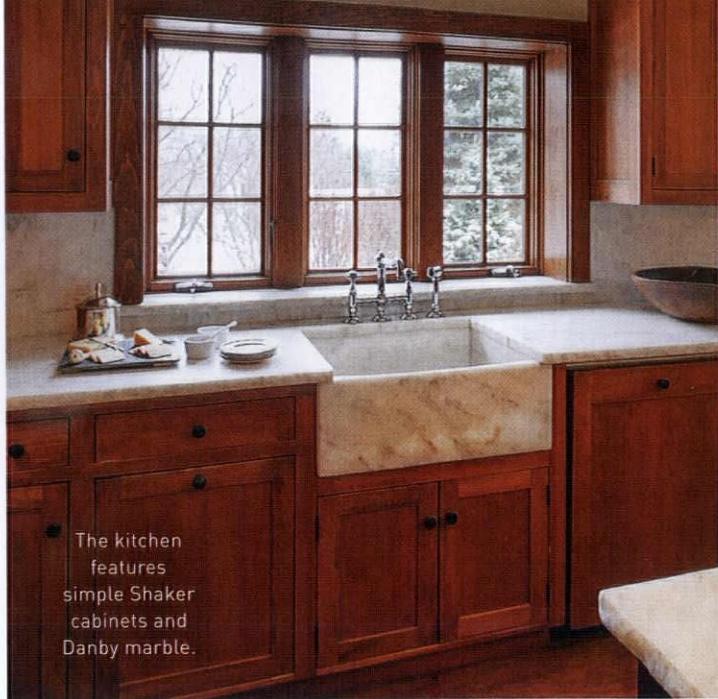


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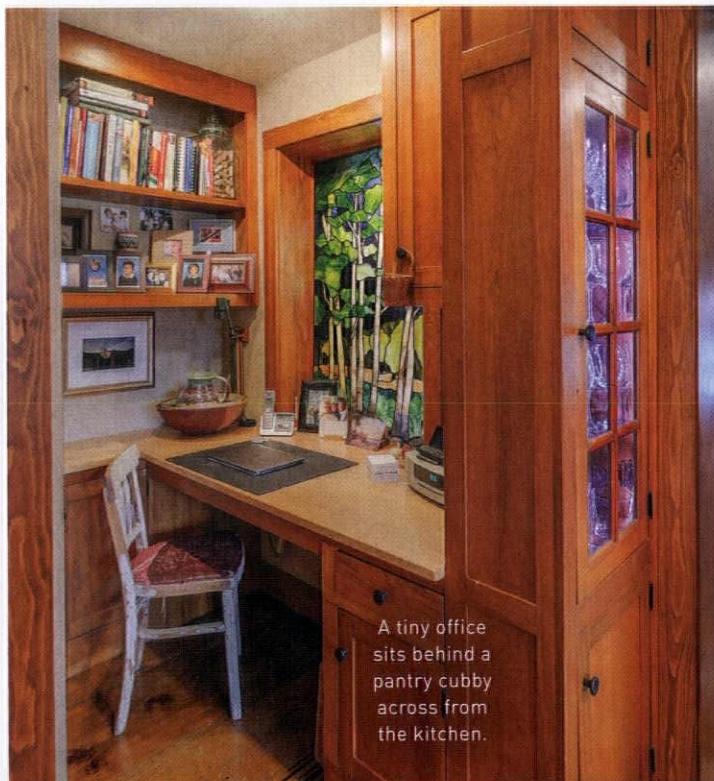
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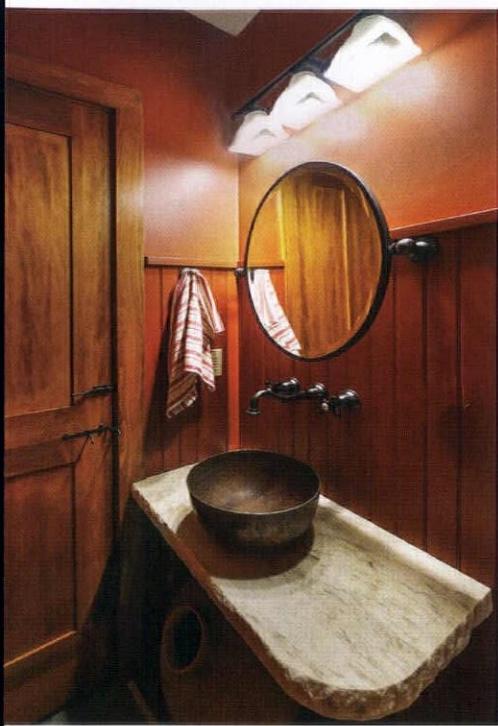


After hiring architect Bill Badger and builder Dick Rizio, we took apart the house, basically leaving just the well-built (and sentimental) stone walls. The new house is built exactly on the footprint of the original, though now it is two storeys. The rebuild was done using local products and salvage, including Danby marble and Vermont Verde serpentine stone, West Pawlet slate, and pieces of old marble sidewalks. Anything's possible with a visionary architect, an expert builder, and talented artisans. My husband, Steve, and I have lived here full-time since 2011. Whenever Steve walks down to the mailbox, he comes back saying, "We're so lucky to have a wonderful house in a terrific community in the beautiful state of Vermont!"

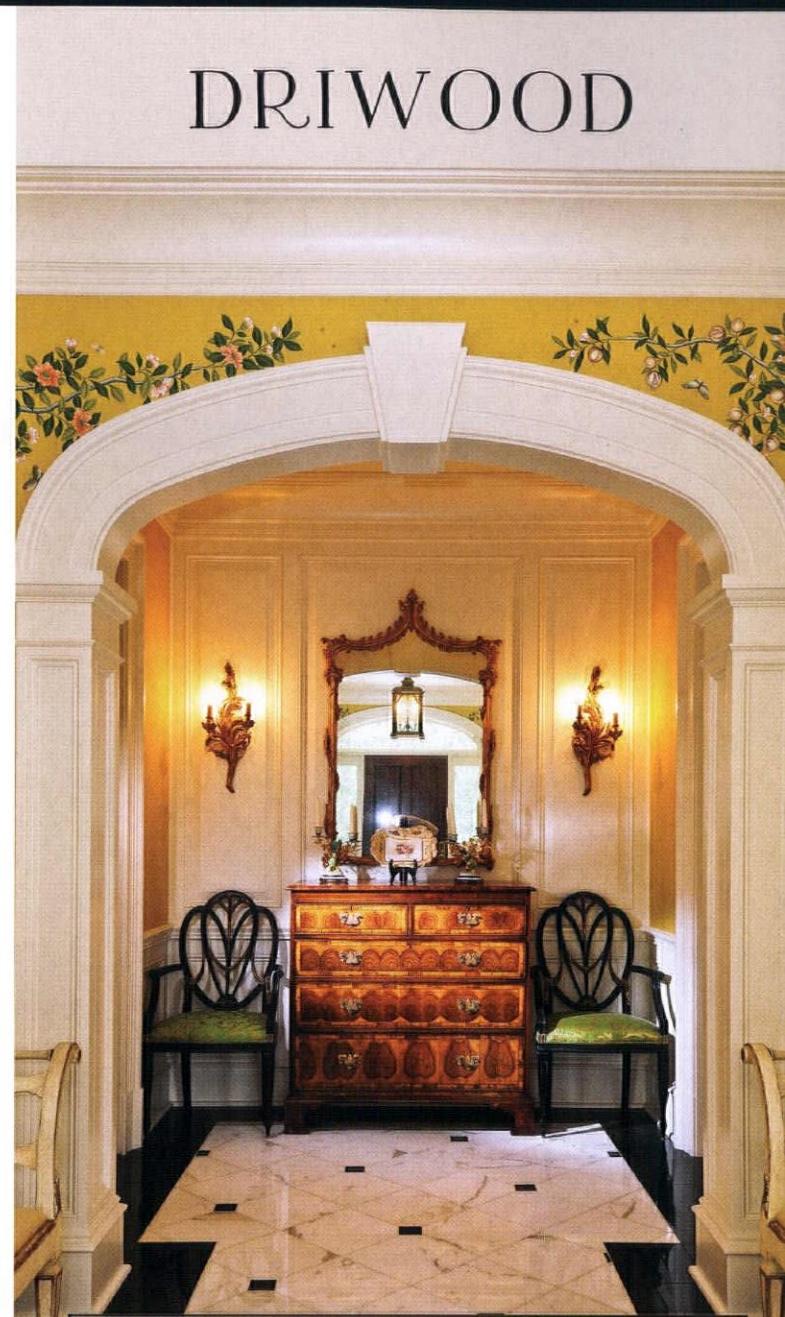
RELATED RESOURCES ON PAGE 103.



# DRIWOOD



**LEFT** The powder room is in a corner of what used to be the garage. **MIDDLE LEFT** The architect's dog, Campbell, managed to insert himself in most of the photos. **MIDDLE RIGHT** Slate flagstones and rustic stonework meet in the mudroom. **BOTTOM** A generous mudroom features New England antiques.



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acanthus leaf & floral pattern  
on shallow cove accented  
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detail, and banderole design.

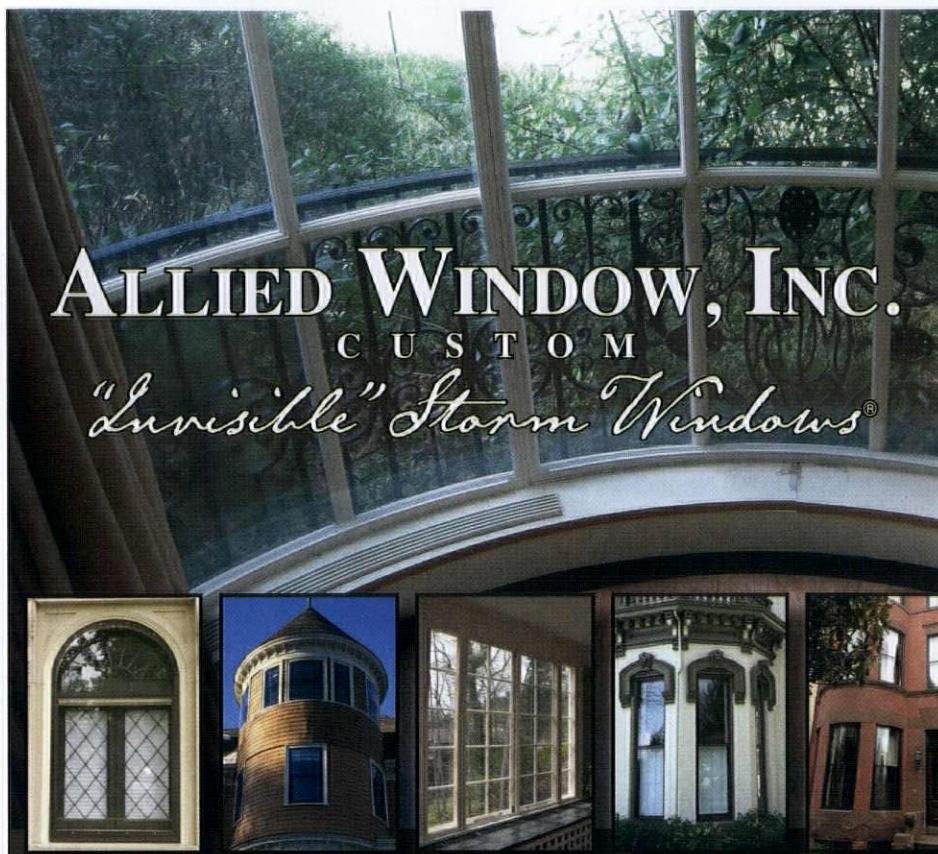


**2133** 3 7/8" x 3/4"  
Colonial era moulding  
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and vertical bead and  
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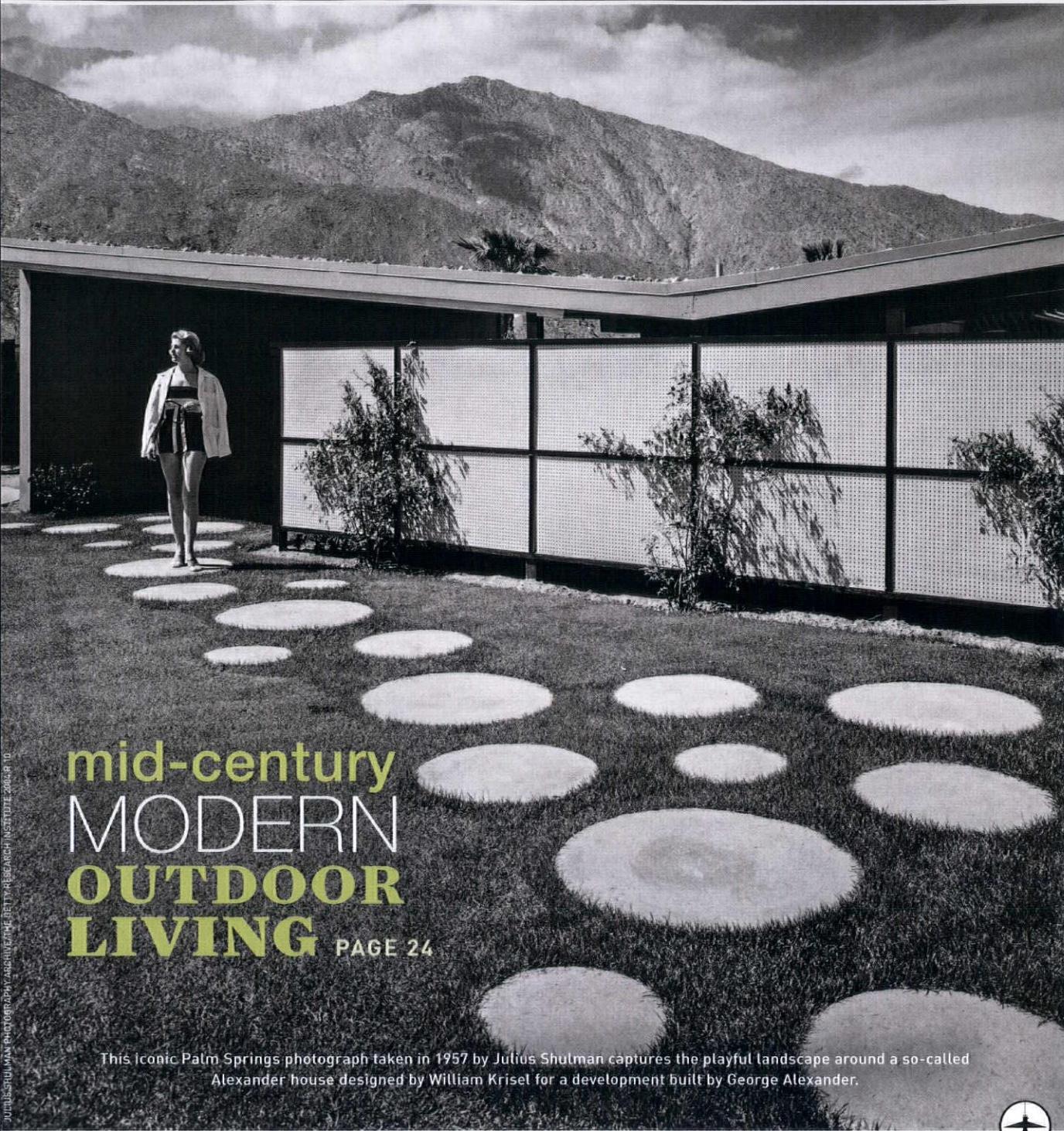
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# DESIGN



## mid-century MODERN OUTDOOR LIVING

PAGE 24

This iconic Palm Springs photograph taken in 1957 by Julius Shulman captures the playful landscape around a so-called Alexander house designed by William Krisel for a development built by George Alexander.

24

### YARD AND PATIO: DESIGNING MODERN OUTDOOR SPACES

Look to suburbia's fenced backyard with its barbecue and pool, add a touch of Southern California Modern, and a style is born.



32 VINTAGE VISION  
34 KITCHENS + BATHS  
37 THEY STILL MAKE





# MODERN OUTDOOR SPACES FOR YARD & PATIO

**The family backyard was born in mid-century suburbia.**

Play areas, patios, barbeques, and pools took the place of work areas and detached garages. At the same time, California architects were creating a new vocabulary of landscape design

around modernist Contemporary houses. Some materials and motifs—raised planters, concrete-block screens, varied paving, strong geometry—were picked up nationwide, and something like a style emerged. **BY PATRICIA POORE**

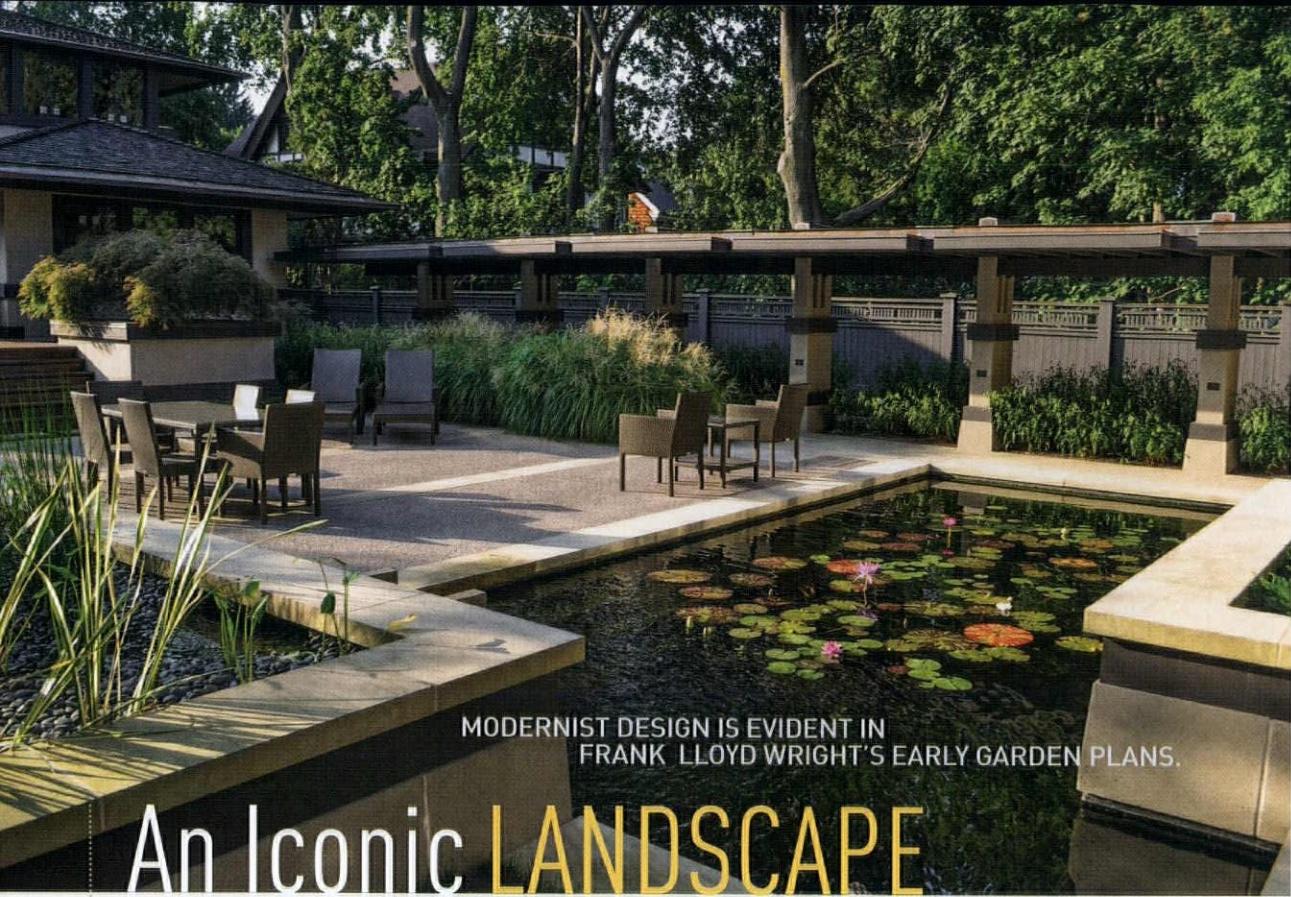




### A HEAD TURNER

A masterpiece of geometry and xeriscaping, this front yard in Palm Springs was redesigned late in his life by William Krisel, the original architect of the house and the development.

The 1956 butterfly-roof house in Twin Palms was designed by Palmer & Krisel in collaboration with Alexander Construction. The house has been restored by Chris Menrad, co-author of a recent book about William Krisel in Palm Springs.



MODERNIST DESIGN IS EVIDENT IN  
FRANK LLOYD WRIGHT'S EARLY GARDEN PLANS.

## An Iconic LANDSCAPE

**The 1908 E.E. Boynton house in Rochester, N.Y.,** is the furthest east of Wright's Prairie homes. At first its property encompassed four city lots, with expansive gardens, a reflecting pool, and a tennis court part of the original design. When the property was subdivided in the 1920s, more than half of the landscape

was lost and the relationship between house and site greatly affected. Successive owners over the next 80 years introduced garden revisions.

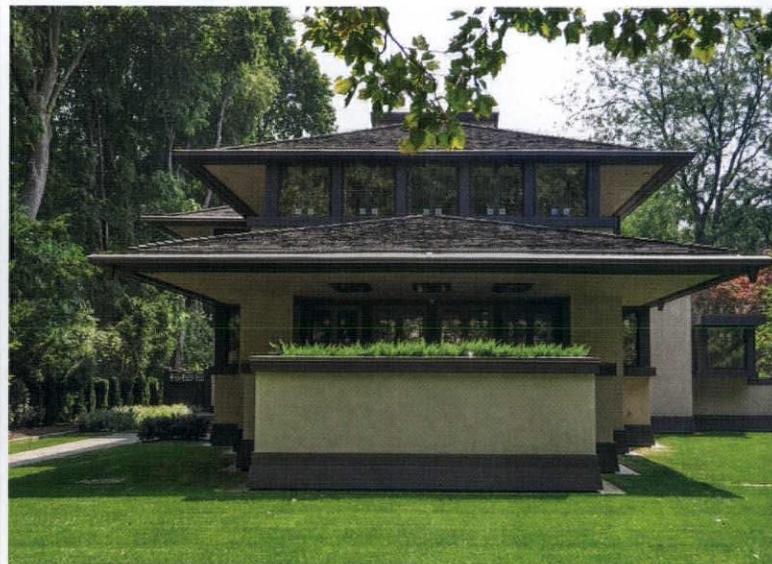
Private owners Jane Parker and Fran Cosentino bought the landmark in 2009, forming a trust to restore the house and rehabilitate the gardens in a manner true to

Wright's original vision. Adhering to the Secretary of the Interior Standards, the design team at Bayer Landscape Architecture did extensive primary research, all in consultation with the Frank Lloyd Wright Foundation. Site features that had been lost, or those noted in original drawings but never fully real-

ized, were then reinterpreted for the smaller site.

Mark Bayer simplified the landscaping to highlight the architecture. A driveway was removed in front, and distracting plantings replaced by a grass carpet. The pergola's covered walkway leads to a new lily pool. House and site once again are unified.

Mark H. Bayer, RLA, ASLA | Bayer Landscape Architecture | Honeoye Falls, N.Y. | (585) 582-2000 | [bayerla.com](http://bayerla.com)

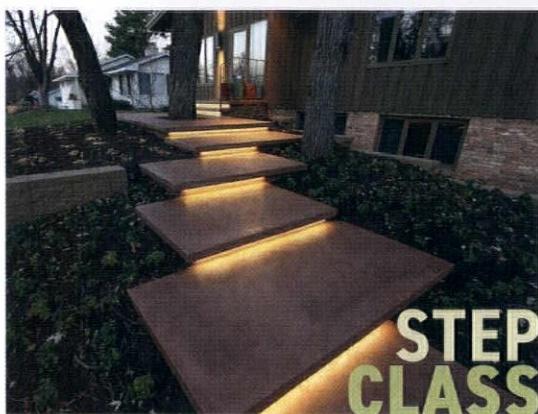


**A** first-time visitor to Palm Springs discovers an architectural dream world. Sprawling tracts of consistently Modern, one-storey houses are a singular vision taking us back to an optimistic time. At least as amazing are the small but very public front yards. Some are geometric carpets of varying colors and textures, obsessively manicured. With permeable gravel and varieties of succulents and cacti, others are perfect xeriscapes needing almost no watering.

It's hard to reproduce the look elsewhere. Palm Springs and neighboring towns sit in a Sonoran Desert valley tightly ringed by mountains on all sides, screened only by tall, skinny palm trees. Cactus, agave, and bougainvillea won't grow in Minnesota or New Jersey. Landscaping is by nature local. Some motifs, though, are recognizable. From coast to coast, you can find a slab porch on grade, pierced or dowel-like privacy screens, and patios.

Many houses built between 1940 and 1970 have lost their original hardscape, landscape, and gardens. Often the property is simply overgrown, bearing the additions of several generations of gardeners. Other houses lost elements during an ersatz "colonial" remodeling. How do we begin to design an appropriate landscape today?

Live in the house for at least a year before considering a makeover, noting changes in each season in sun exposure, wind direction, drainage patterns, and local annoyances. How did you end up using the existing space during that year? Take cues from the house: clean lines and a modern aesthetic suggest that hardscape and landscaping should follow suit. Other houses of this period tend toward cottage or a historical revival style. Consider the suitability of straight lines or curves, symmetry or asymmetry, strong silhouettes or a profusion of flowers, seasonal variations, and the color



## STEP CLASS

**ABOVE** Large and flowing downward in a zigzag, the steps terminate at the driveway, where the same color provides continuity. **LEFT** Poured concrete slabs lit from beneath replaced nondescript concrete steps. A retro-style railing at the entry stoop is new.

When the owners of a Mid-century Modern house called in Minneapolis landscape firm Ground One (GroundOne MN.com), for help with a failing concrete driveway and drainage problems, they had no idea they were about to create an homage to Fallingwater in the front yard.

The existing concrete steps were steep and awkward, running straight up from the driveway and making a sharp turn toward the front stoop, explains landscape architect Nathan Anderson of Ground One.

Building a retaining wall with a large planting bed helped eliminate most of the drainage issues, but the owners wanted a softer, safer approach to the front door. Anderson's solution is a series of large, raised steps made of integrally dyed concrete, which cascade from the front stoop and key into the driveway.

"Concrete is a period-appropriate material. These steps also pick up the colors in the foundation," says Anderson, adding that concrete was also less expensive than stone. Building steps with a 3" overhang required two interrelated processes: one concrete pour for the smaller bases, and a second for the larger slabs on top. The steps are reinforced with rebar, and lit from below by strip LEDs wired to a master line buried in the planting bed. "Once the ground covers fill in and become a carpet, a waterfall of concrete will appear to fall down through a bed of green," Anderson explains.

—*Mary Ellen Polson*





**LEFT** In a "dream home" illustration of the 1950s, a patio party is underway; note the large pavers, triangular planting bed, and fenced play area.  
**BELow LEFT** Advice to the home landscaper varied little over the decades; this Modern split-level house has a traditional yard.

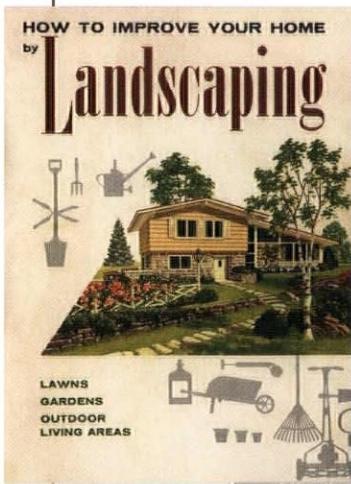
## AN EMPHASIS ON BACKYARD LIVING

By the 1950s, automobile traffic and television had made front porch-sitting a thing of the past. Architect-designed Mid-century Modern and postwar suburban ranches alike emphasized the family enjoying the backyard, privately or with invited friends. While the front yard remained in public view, rear yards were now enclosed by a tall fence or a wall of hedges. A patio on grade became the center of a yard with zones for play, relaxation, and outdoor dining.

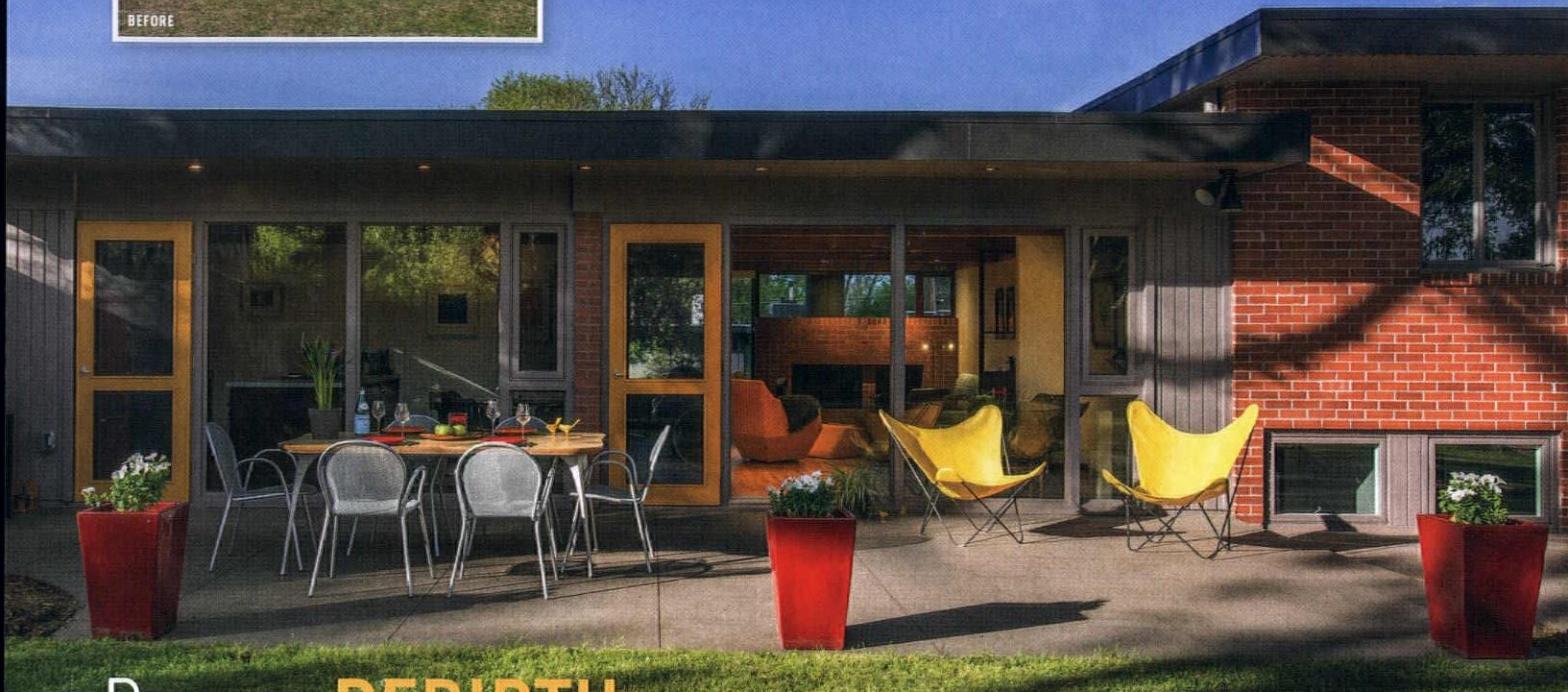
The pictorial archive for this period is extensive, and shows that

most residential landscape design was practical and pedestrian. Outside of California and several hot spots of Mid-century Modern design, the patio was surrounded by green lawn, specimen trees, and flower beds.

If the historical archive suggests a unifying theme, it is simplicity. Everything is lower to the ground. The pergola is no longer neoclassical or done in fancy saw cuts, but is rather a plain stick structure. Flower beds are smaller and contained. Concrete or pavers cover more of the outdoor space. Linear arrangements are common.



**LEFT** In a 1958 photo, the essence of indoor/outdoor transparency is seen in the simple landscape at this house in Kirkland, Washington, designed by Paul Hayden Kirk in 1955. Glass sliders open directly to the asymmetrical patio partly shaded by a minimalist pergola.



## Denver REBIRTH

Located in the historic Arapahoe Acres mid-century development, this 1954 house was damaged by a fire that destroyed the kitchen, carport, and rear elevation. The scope of work in its restoration and remodeling including main living rooms as well as the carport and exterior doors and windows. Throughout, the architects specified **Mid-century Modern details**, seeking out custom and period-sensitive millwork and cabinets. Making the indoor/outdoor connection seamless, **the new kitchen opens to the patio and backyard** through floor-to-ceiling custom glazing. Planters and furnishings give the outdoor space the right vibe.

Mark Bowers, AIA, LEED AP, NCARB | Architectural Workshop | Denver, Colorado | (303) 788-1717 | [archshop.com](http://archshop.com)

palette or palettes.

Materials should be appropriate; using a lot of red brick in a neighborhood full of cedar shingles and granite may not be the best fit. Understand your growing zone and choose a sustainable plan. Do you need to address a steep drop-off, or screen a busy road? Solve any drainage problems before you start.

If you are truly starting from scratch, consider hiring a landscape designer. That way you get a master plan and avoid stop-and-start do-overs. The designer will help you refine your vision. A landscape professional will know how to address any site problems and what plants thrive in your micro-climate.

As an overall design, Mid-Century Modern works best with low-slung houses like ranches and Contemporaries. For other



### BREEZE BLOCKS

Nathan Anderson of Ground One in Minneapolis used architectural concrete block to partly enclose a patio for a 1950s Rambler. Here winters are severe, so walls are mortared and supported below grade to the frost line.



## SEAMLESS OUTDOOR ROOMS

This 1957 Mid-century Modern residence needed a more functional floor plan as well as general revitalization. The main house got a partial second-level addition within the existing volume, preserving its original front gable, while the guest house (shown) was cut down to create a covered entry. The rear façade opens to a reimaged patio that flows from the glazed wall to flagstones leading to the firepit. A low stone wall and plantings follow the line of the house.

Timothy Schouten, AIA | Giulietti/Schouten Architects | Portland, Oregon | (503) 223-0325 | [gsarchitects.net](http://gsarchitects.net)

house types, it's best confined to, say, a patio or pool. Simple lines and lack of clutter define the look. Furniture and walls are low to the ground. Concrete, stone, or brick provide neutral color as a backdrop, punctuated by solid and often bright accents. Circles, squares, diamonds, and triangles show up in ornament and the shapes of planting beds. So too do amoeboid and kidney shapes, especially for pools. Surfacing materials are used in combinations of pea gravel, tumbled stone, pavers, concrete, recycled rubber, decomposed granite, and real or artificial turf. Walls and screens made of breeze blocks—those pierced concrete blocks

with geometric designs—all but define the era. Allowing airflow and creating moving shadows throughout the day, breeze blocks belong in sunny California but create a mood wherever they are used. Screens and raised planters, backyard fences and hedges provide partial enclosure for a sense of privacy. Slatted overhangs and patio roofs or awnings mitigate direct sunlight.

The Southern California style is about concrete and cactus. But in most of the country, mid-century gardens were lush and green with a preponderance of wood elements. The hardscape and beds that contain plantings still can be tidily Modern.



## STILL MADE

**1** Go MCM tiny with the **Essential Eichler Shed** from Backyard Eichler. Fully insulated and wired with finished walls, the 12' x 10' house has sliding doors, Eichler-esque 1 5/8" grooved siding, and a beamed roof. Starting at \$23,000 installed. [backyardeichler.com](http://backyardeichler.com)

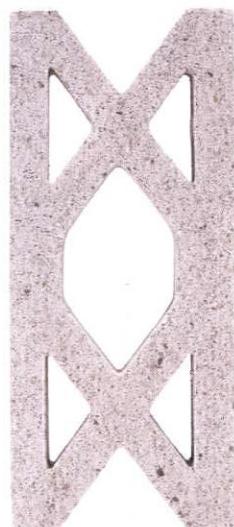
**2** Coveting a Fifties patio vibe? **Orco Block & Hardscape** in sunny California offers concrete breeze blocks in nine classic patterns, including Pinwheel and the double-X Vista, available in a variety of tints and finishes. Pricing and shipping costs vary. [orco.com](http://orco.com)

**3** The **Hyde Outdoor Lounge Chair** from Boxhill Design has a wired leaf pattern and comfortable scooped seat that accommodates pillows. Made of steel and available in fade- and weather-resistant red, gold, or white, it's 33 3/4" wide x 32" high. \$258. [boxhilldesign.com](http://boxhilldesign.com)

**4** Designed by Francesco Rota for Paola Lenti, the **Canvas Sectional Platform** is the lynchpin of a series of modular sofa elements in weather-resistant steel with water-repellent cushions. Available from SwitchModern, the platform is 57" square with a 15" seat height. Call for price. [switchmodern.com](http://switchmodern.com)

**5** The **Shadowy Chair** draws on such inspirations as parasol-covered European lounge furniture and African weavings. Designed by Dutch industrial designer Tord Boontje and sold by Hive Modern, it's 63" high x 41 1/4" wide x 35 1/2" deep, woven from strands of vibrant plastic on a steel frame; \$1700. [hivemodern.com](http://hivemodern.com)

**6** Strong lines and the longevity of clear Western red cedar make the **Moderna Panel Screen** from Woodway an enduring choice. Kiln-dried, sanded screens are 4' x 6' or 4' x 8' for \$190-\$293 per panel. [woodwayproducts.com](http://woodwayproducts.com)





# Colonial Revival, 1894

From the chapter "Practical House Furnishing" in *The Woman's Book*.



The Colonial Revival saw a return to white and ivory and monochrome schemes. This update of a 19th-century damask design is shown in metallic gold and cream: 'Bonaparte' by Little Greene. Other colorways sold. \$108 per double roll through [wallpaperdirect.com](http://wallpaperdirect.com)



*The Revival's delicate detailing, white trim, and generally light touch are visible in a neoclassical room with keystone-arch niches and bow-and-swag ornament. A monochromatic scheme with tone-on-tone wallpaper and a plain ceiling move away from Victorian decorating.*

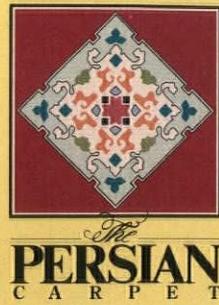
*Rugs and art pottery keep the room in step with concurrent art movements, while leaded windows, twisted iron and irons, and a brick fireplace surround point to Old Colonies sentiment.*



J.P. Weaver's extension 'Double Flower & Bow Swag' #RMF-7035 is from their Petitsin line of cast compo ornaments. It measures 27 1/4" x 6 1/2" with a projection of 1 1/16", \$207. [jpweaver.com](http://jpweaver.com)

Ornate and 52" tall, Century's #3251 'Jacobean Chair' has hand-carved legs, arms, and wood skirt. Choose from over 2,000 fabrics and leathers, 40 decorative nails, and 60 finishes. As shown, MSRP \$4,785, to the trade. [centuryfurniture.com](http://centuryfurniture.com)





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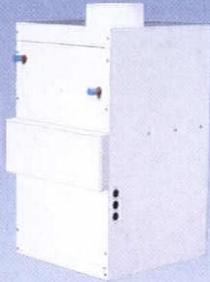
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# Surprise Floor in a Kitchen

An otherwise all-white room gets boundless energy grounded by color. **By Patricia Poore**

Completed in 2008, the house was designed to fit into a historic beach community on the South Shore of Long Island. Working in a vocabulary of Colonial Revival details and traditional coastal materials, architect Sam White and designers at PBDW Architects were able to reduce the apparent scale of the new 11,500-square-foot house, keeping its architectural image in character with smaller houses in the neighborhood.

The one-third-acre site presented every advantage except size: It's a waterfront property with a south-facing exposure on a tidal bay. Situated on a quiet street where children learn to ride bikes, the corner lot is separated from the nearest neighbor by a grassy, Village-owned open space, all within walking distance of a schul for Sabbath observance.

Into this minuscule parcel, PBDW installed a full program that includes eight bedrooms and a large kosher kitchen. The property features a parterre lawn and outdoor kitchen. The project was the result of an exceptionally close collaboration between PBDW, landscape designer Deborah Nevins, and the late decorator Burt Wayne.



## 1. PAINTED WOOD FLOOR

"My client Rebecca Lindenbaum reminded me that she came up with the design for this spectacular floor," says architect Sam White. "The floor scheme is based on the colors of the seats of a soccer stadium in

Barcelona, which she'd seen at a show on Spanish architecture at the Museum of Modern Art. The paint was applied to the wood floor in multiple layers by rubbing with cloth. Varnish applied in several layers protects it.



## 2. GLASS CABINETS

Having few upper cabinets keeps the room open and light-filled. Reaching to the ceiling and capped by crown moulding, the wall-hung cabinets look like pantry built-ins; side panels as well as doors are glazed.

## 3. WHITE MARBLE & PAINT

The decorator selected the white marble for counters, the pendant globe light fixtures, and the unfussy appliances. A simple, turn-of-the-century look keeps the focus on the sweeping views.

## BE INSPIRED...

Another stylish variant on the **schoolhouse pendant** is the 'Hudson Valley Canton Polished Nickel Dome Pendant' from Bellacor. In various finishes including Old Nickel and Polished Nickel, also available as a semi-flush-mount ceiling light. As shown, MSRP \$675, [bellacor.com](http://bellacor.com)



Timeless and just a touch **nautical** is the 'Stars and Stripes Bowl' from Horchow. The handcrafted ceramic vessel is 6" in diameter and holds 20 ounces. Imported, \$18 each. [horchow.com](http://horchow.com)



No-nonsense, ADA-compliant styling distinguishes Brizo's Tresa Collection **'Bridge Kitchen Faucet'**, in solid brass and available in four premium finishes including polished nickel. ([brizo.com](http://brizo.com)) Extended spout swivels 360°; all hardware included. Original price \$1,050, \$756 through [faucet.com](http://faucet.com)



Dutchcrafters makes the classic **French-style country ladderback side chair** and armchair with a wave back and your choice of wood, fiber, or cloth seat. Specify wood species and button or long finial. Amish-made; side chair about \$340 in oak with fiber seat. [dutchcrafters.com](http://dutchcrafters.com)

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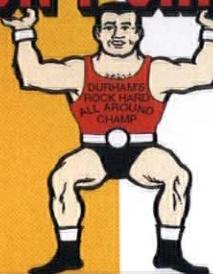
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# RESTORE



Goodwin's Vintage engineered flooring is restoration-worthy. The wear layer is reclaimed antique heart pine from the bottoms of creeks and rivers; nearly  $\frac{1}{8}$ " thick, it may be sanded up to three times.

## UNDERSTANDING WOOD FLOORS

### THEIR REPAIR AND REFINISHING SECRETS

**Plus:** a visit to a sawmill that uses only vintage, reclaimed lumber. **page 40**

**50**

#### OLD HOUSE DIYer: SCREENING A WOOD FLOOR

Floors dull but not damaged? You may be able to buff with a mesh screen and add finish.



#### 48 TOOLS + MATERIALS

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# FINE FLOORS

## IT'S ALL ABOUT THE WOOD

Flooring has become subject to the whims of fashion. But traditional wood floors were meant to last, and to age gracefully.

BY MARY ELLEN POLSON

Robert Walton of Sylvan Brandt saws through a 14"-thick vintage barn beam. Beams are the source of much of the company's reclaimed flooring.

wood-

Super H





**As much as original hardwood floors** are prized today, they often pose problems that aren't easy to solve, from burned or missing floorboards to pet-urine stains. In many cases, the damage can be repaired and evidence of past wrongs can be righted. The solution usually involves elbow grease, some serious sleuthing for the right materials, skilled help, or all of the above.

Damaged floorboards can be seamlessly replaced, for instance, but finding appropriate wood for an old floor may require looking in some unusual places. Time-honored methods include using wood salvaged from the house itself (check attics and basements for leftover boards, or even rip up a few pieces of the attic floor if it's a match), and seeking out locally salvaged or reclaimed wood. If your floors are fairly recent by old-house standards or if the repair is a small one, you may be able to feather in newly milled wood from a local lumberyard.

→ **While  $\frac{3}{4}$ "-thick flooring has been standard for centuries, the many variations in wood species, cut, grain, character marks, and fastening methods make it challenging to match new wood to old.**

If you've pursued the obvious options without success, the next step may be to go to an antique wood specialist. "Several times a week, clients send us photos of flooring they are trying to match," says Carol Goodwin, president of the Goodwin Company, which reclaims and mills river-recovered heart pine and cypress. "We ask them to send photos of expanses of the floor so that we can see the type and grain of the wood, knot and heart content, color, and character marks such as nail holes, cracks, and checks."

Putting together a packet of replacement wood means identifying wood of the same species, cut, and intangibles like character, she says. The wood should also be milled the same way, such as strip tongue-and-groove flooring or wide plank. Provided the existing floor is heart pine or cypress of similar age and grain to the wood Goodwin typically reclaims and mills, she and her team can usually match it through trial and error. "We end up counting boards—lengths, the grain, here's one that's got a knot, here's one that's flat-sawn," and so on, she says. "Then we come up with a mix from two or three different collections."

That's all well and good for restorers with heart-pine floors, but finding a source for wide-plank Eastern white pine for a floor in upstate New York, tongue-and-groove white or red oak for one in Ohio, or Douglas fir strip flooring for a house in Seattle will mean seeking out producers of similar wood.

The first step is to identify the wood species in the floor. (Unsure? Show or send samples to a [cont. on page 47]



Rescued from local storm-damaged old-growth forests, Old Florida heart pine from Goodwin features tangential "cathedral arches" from flat sawing and numerous knots and other character marks.

## FEATHERING IN

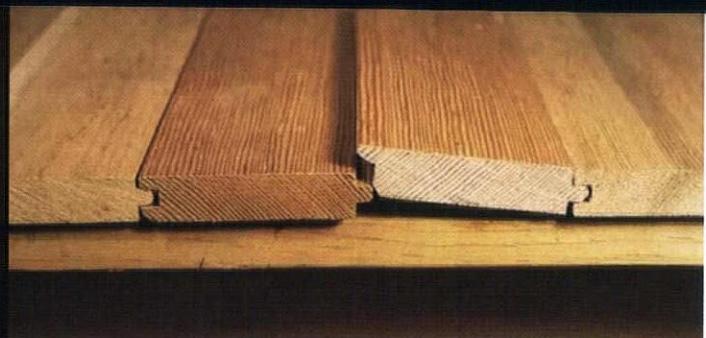
Larger repairs are much more visible than smaller ones, so it's critical to match average lengths and to stagger the boards randomly. "You want to avoid a lot of 'H' joints," says Carol Goodwin, president of the Goodwin Co. "You don't want the joints to fall parallel to each other on either side of another board." If the entire floor will be sanded and finished after the repair, she adds, it should be almost impossible to tell the newly installed wood from the old if it's done right.



LEFT Newly installed flooring meshes seamlessly with an older floor through the use of carefully matched wood and deep staggering. Once the new floor is stained, it will be difficult to tell where the old floor ends and the new one begins.

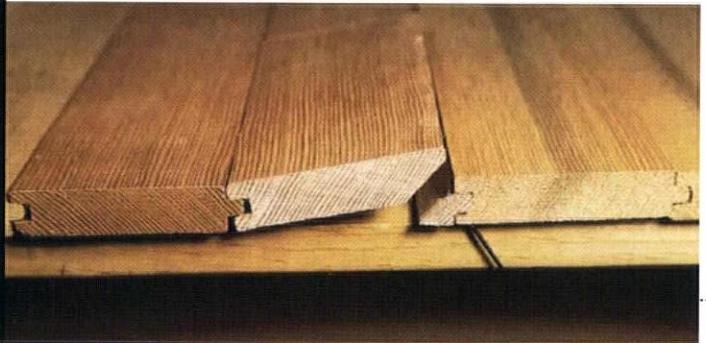
## THE PRO TIP

*To check whether unfinished flooring will match a finished wood floor, wet a sample of the raw wood and compare the two in grain and color.*



↑ **method one** Cut away the bottom shoulder of the groove on the appropriate side of the board. Then slide the tongue on the opposite side of the board into the exposed groove on the mating floorboard.

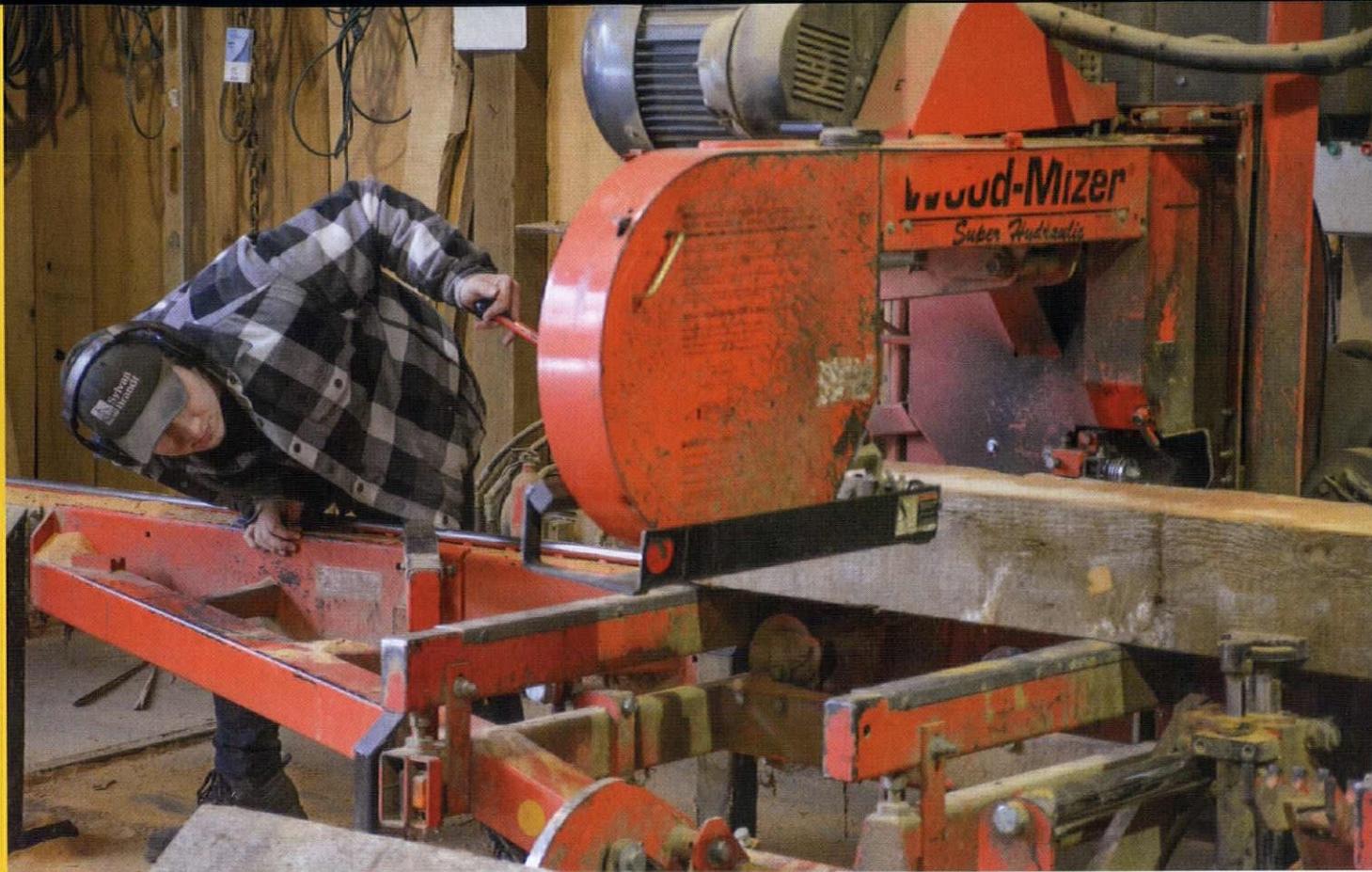
↓ **method two** If the tongue won't go in, choose a new board and cut the shoulder off the tongue side at a 45-degree angle, taking care to include the tongue. Fit the detached shoulder with its tongue into the groove on the adjacent board. Then nose the rest of the patch board into the mating tongue on the opposite side. You may need to plane the bottom corner of the board to get it to settle in and lie flat. Then either face-nail the board in place with finishing nails, or glue in the new board to the detached shoulder.



## Minor Floorboard Repairs

Replacing a few damaged boards with new wood isn't difficult, but it does require basic skills and a bit of finesse. Plank boards that butt side to side are the easiest to repair, but there are some caveats even with these.

● **First, note the nailing method** used to fasten the planks in place. They'll either be face-nailed (heads exposed) or blind nailed (concealed between boards and usually driven at an angle). You'll want to use the same method on the patch. ● **Next, cut away the damaged area**, taking care not to disturb adjacent boards. **Then check underneath for support.** If there's no subfloor, make sure the new repair spans at least two joists. If the patch will be highly visible and the floorboards in the rest of the floor are especially long, use a plank that's several feet long for the patch. ● **For tongue-and-groove repairs, bore a  $\frac{3}{4}$ " hole** in the damaged board with a hole saw, taking care not to disturb the subfloor. **Next, rip two kerfs down the middle of the board**, running from the hole, about  $\frac{3}{4}$ " apart. (Set the blade depth so that it's shy of flooring thickness, usually a standard  $\frac{3}{4}$ "). ● **Pry out the cut section.** Then gently pry the remaining sides of the board away from the mating tongues and grooves, taking care not to disturb other boards. Cheating in a new t & g board may require more than one technique, so be sure to have extra replacement stock before you begin.



## ►SHOP TOUR:

*The first thing you learn at Sylvan Brandt, a reclaimed wood specialist in Lititz, Pennsylvania, is that the sawmill never touches new wood.*

*"We call that 'tree' wood," says Dean Brandt, the proprietor and son of the namesake founder. "We don't use it."*

Sylvan Brandt mills only antique wood reclaimed from old barns, sheds, and other demolished buildings for its unique flooring, beams, and such elements as fireplace mantels. One recent winter day on the shop floor, Brandt and his assistant, Richard Walton, were remilling a lot of salvaged oak for tongue-and-groove flooring using a moulder. The machine both planes the wood and neatly cuts the tongues and grooves at a single pass.

Walton selects a piece of lumber and carefully feeds it into the machine. Although you can peek

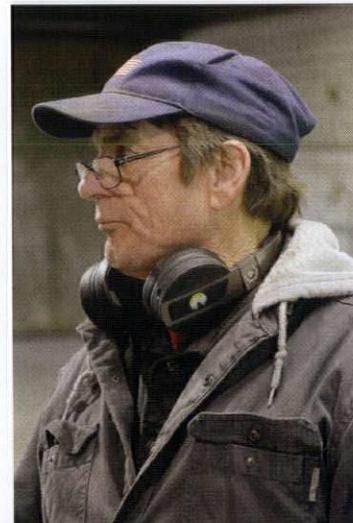
at the operation through a window in the closed hood, all of the magic happens out of sight: at one point the sides of the board are square, and within a span of 18"—after passing through a series of cutting heads—they're

tongued and grooved.

Part of the family business since childhood, Dean Brandt has added a few twists over the years. One trick is the slight, downward lip on the bottom of the groove on his t & g flooring. "You always put the tongue down first, so the next board has trouble getting over the lip. I put a bevel on the bottom of the groove so it slides in easily. Flooring people love it."

Much of the stock used for milling floors begins with old barn beams, some as large as 12" x 14" and up to 16"

**LEFT** Dean Brandt has worked on the shop floor at Sylvan Brandt since he was a boy. **ABOVE** Robert Walton carefully observes the progress of the hydraulic saw as it slices a floorboard from a 14" x 12" antique barn beam.





**LEFT** Brandt and associate Robert Walton examine a floorboard before shipment. **RIGHT** (top to bottom)

Robert Walton feeds a board into the moulder. "It takes three-quarters of an inch to make a tongue-and-groove cut,"

Brandt says. "So if we want a 4" board, we have to run the edge at 4 3/4"."

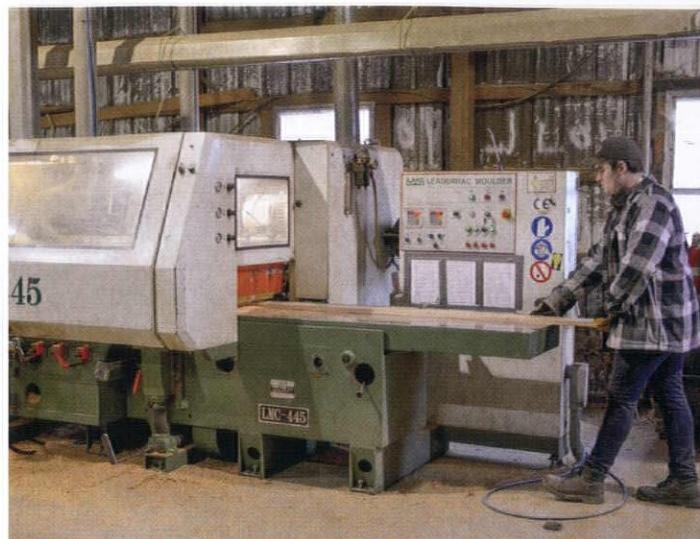
- Tongue-and-groove flooring emerges from the moulder, ready to be stacking and bundled.
- Boards at Sylvan Brandt are milled with a slight bevel on the bottom of the groove to make it easier to slide the next tongued board in place.

long. Before milling, the lumber must be inspected for nails and other metal, all of which must be pulled out by hand before the lumber meets the planer. Every scrap of wood that can't be sold is salvaged and sent to a greenhouse where it's ground up and used as heating fuel. Sawdust is sent to local farmers as bedding for milk cows.

Brandt's father, Sylvan, got into the reclaimed lumber business almost by accident. "He saw an ad for an old stone house, free if you moved it," says Dean, who was a baby at the time. The elder Brandt and a friend dismantled and sold just about every stone and stick in that house, making so much money that Brandt soon quit his \$67 a week job in an

asbestos plant and went into the reclamation business. That was 1960. Sylvan Brandt ultimately built its success by remilling antique wood into beautiful flooring, the likes of which went into the homes of many well-known Main Line Philadelphia families.

Unlike many flooring manufacturers, Sylvan Brandt does not prefinish or stain the wood it mills. It's meant to be sanded and finished on site the old-fashioned way—usually with three coats of oil-based urethane. On Brandt's rustic oak flooring, the original saw marks are left in place, and some will survive that process. "When it's sanded and finished, it looks beautiful," Dean says. "The finish brings it all together."



# FIGHT STAIN WITH STAIN

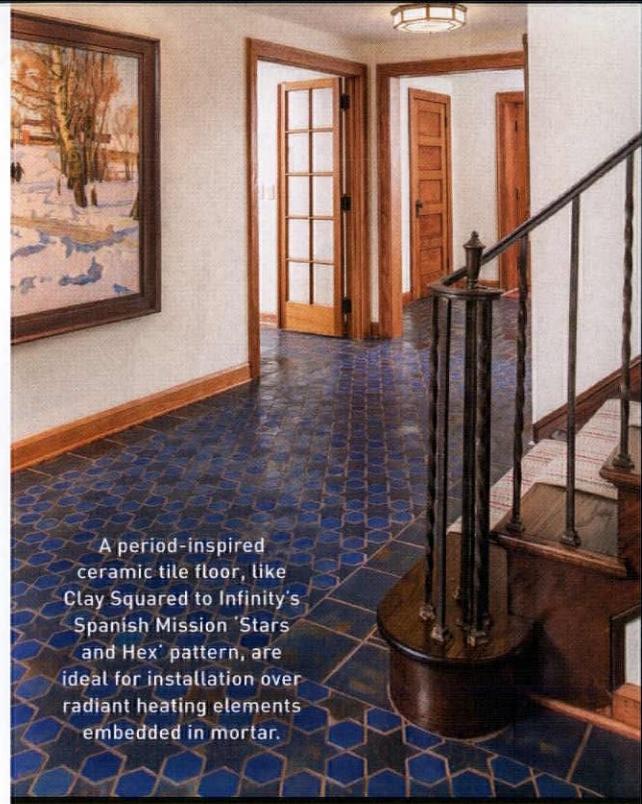
**Deep, dark, or smelly stains in wood floors can be effectively treated with chemicals** that range from oxalic acid and hydrogen peroxide to chlorine. Trouble is, almost all of the solutions bleach or change the color of the wood, release volatile chemicals, or both. For persistent odors like pet urine, use a commercial enzyme-based odor remover. (A neat trick to eliminate any lingering scent is to add a coat of shellac or polyurethane to the floor after treatment.)

Since most of the odor

is concentrated in the top layer of the wood, the best approach for heavily urine-stained floors is to sand them, then stain and refinish. While a dark stain should successfully cover the old patches, it's possible to use a lighter stain after a little pre-testing. After sanding, apply stain with different depths of color to one of the pet-stained areas. (Be sure to wet the area before applying even a small test stain.) You should be able to use the lightest value that conceals the pet stains completely.



**RIGHT** As tall as a two-storey barn, these reclaimed wide-plank antique oak floorboards from Old Wood Workshop are 18' long.



A period-inspired ceramic tile floor, like Clay Squared to Infinity's Spanish Mission 'Stars and Hex' pattern, are ideal for installation over radiant heating elements embedded in mortar.

## Wood Over Radiant

Radiant heating systems can go just about anywhere, but they still have a problematic relationship with wood floors. That's because **most radiant systems transmit warmth directly through the flooring material, usually at temperatures of 80 degrees or higher**. Natural wood planks or strips can absorb and retain moisture, causing them to expand and contract when they're heated. **The dry heat from a radiant system can cause the floor to dry out quickly**, leading to cupping, cracks between joints, and ultimately, surface damage.

**Most vulnerable are the softer woods like pine, fir, and hickory, especially if they're flat-sawn.** Installing wood flooring with a high percentage of residual moisture over radiant heat can lead to early failure. If you will be replacing the floor in any case, consider another period flooring option, such as tile. Radiant systems work best when embedded in underlays such as cement, the base for most tile flooring.

## hard wax oils

Are polyurethaned floors becoming a thing of the past? Maybe, given the new wave of hard-wax oil finishes that have come onto the market from Europe in the past five years. These new finishes not only produce a more natural appearance, but also promise zero volatile organic compounds (VOCs) released, and they go down in a single coat. Best of all, there's no need to strip and refinish the floor to touch up worn areas.

Products that include WOCA Diamond Oil Active 1K, Rubio Monocoat Oil Plus2, and Bona Craft Oil 2K are all-natural, hard-wax hardening oils that use molecular bonding to color and protect by penetrating and reacting with wood fibers. (Rubio Monocoat recently introduced a formula that cures instantly with LED exposure.) Compare this to polyurethanes, where the protective layer sits on top of the wood and can appear shiny and plastic. Hardening oils cure as quickly as oil-based polyurethanes, offer good longevity with regular maintenance, and come in more than 50 colors.

Given an application method that demands reaction times of as little as three minutes and removing all excess oil in under 15, they're best installed professionally. A pro can also pre-age, fume, or add lye effects to the finish as part of the installation.

For those in search of an easy-care finish, urethanes are still more forgiving than a hard-wax oil floor, which must be cleaned weekly with a natural oil soap recommended by the manufacturer, and damp-mopped (cotton mop only!) with an oil refresher every three to six months.

A white oak floor gets a whitened, color-wash effect from WOCA's Wood Lye white and Diamond Oil white finishes.



knowledgeable flooring pro.) Most wood flooring is either plain sawn (also called flat sawn) or quarter sawn. Visually, the difference is dramatic: the growth rings on flat-sawn boards appear as a tangential grain—curved lines running up and down the boards, forming “cathedral arches” in the words of more than one flooring expert, creating a repeating pattern of arching grain, layered one on top of the other along the board.

Quarter-sawn wood produces boards with a vertical grain like pin-striping. The denser the original wood, the tighter the pin-striping, which is why it may be important to match the *age* of the wood.

Next, identify how the boards are fitted together. The earliest boards were random-width planks laid tightly against one another with square edges, then either face- or blind-nailed. (Truly early floors are fastened to underlying joists with pegs.) Wide planks may also be cut

with interlocking tongue-and-groove joints and blind-nailed.

Flooring laid since the second half of the 19th century is usually tongue-and-groove, milled with projecting tongues on one side and mating grooves on the other. As each board is laid, the tongue slides into the groove on the board already in place on the floor to create a tight joint that can be blind-nailed in place.

Once you've identified species, cut, and installation type, examine your floors for additional characteristics, such as an unusual color, the presence of knotholes, or “character” like saw-blade marks or insect and nail holes. If you can afford it, you want to buy wood with similar characteristics.

It's also important to seek out planks or strips that are similar in length and width to your existing floor. Walk into any house built before 1960 with intact floors and you'll see strip flooring in lengths

from 8' to 10'. If the house was built before 1850, the boards could be up to 16' long. Today, a lot of newly milled stock comes in lengths that are much shorter, varying between 5' and 7', or even less. The longer the lengths, the more expensive the wood. That goes for widths, too: wide-plank floor widths today typically vary from 5" to 10". Compare that to the exceptionally wide boards found in antique homes known as “the King's wood,” which can be up to 24" wide—the center boards flat-sawn from an enormous old-growth tree.

When floors are just “slap worn out” (a phrase my father used to apply to old trucks), options include replacement with like wood or a species common in your area. In other circumstances, engineered floors with a top layer of real antique wood will look just as good as solid strip or plank flooring. Seek out versions that are at least 5/8" thick with a wear layer that can withstand multiple sandings.

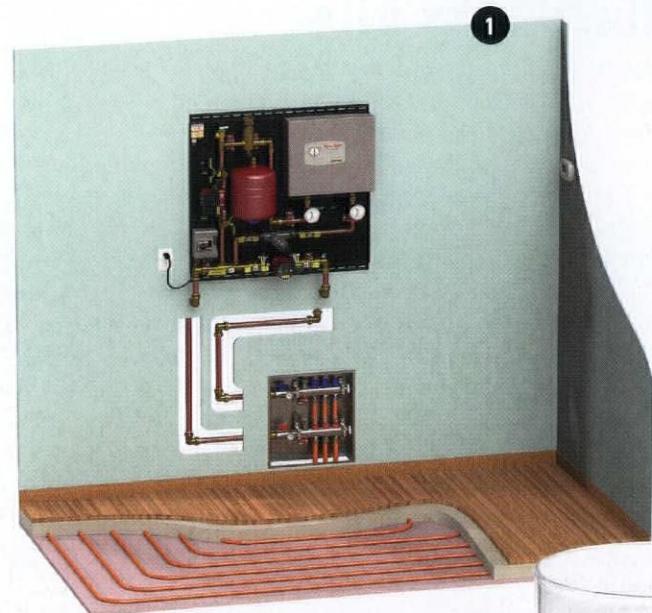


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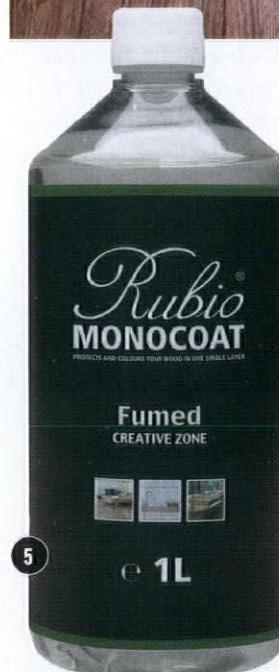
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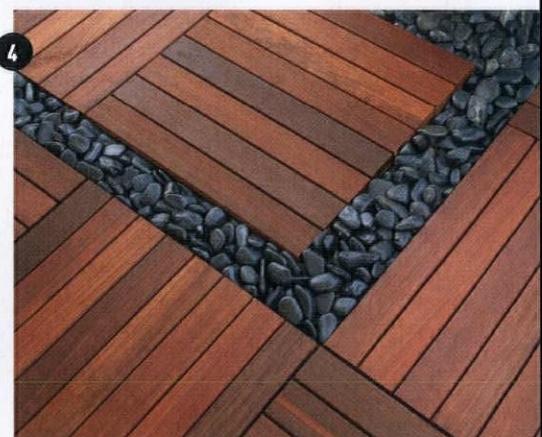
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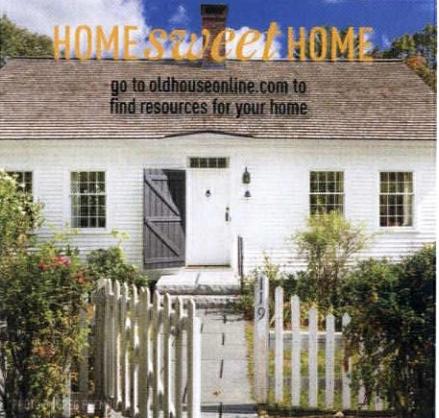
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# Screening (not sanding) Old Floors

Less involved than floor sanding, screening is a process often undertaken by do-it-yourselfers. **By Lynn Elliott**

**A dull wood floor** ready for refreshing might not need to be sanded down to bare wood. Screening, also called buffing or a buff-and-recoat, is an alternative with several advantages—when it's appropriate for the particular floor. Removing minor damage and dullness, screening lightly scuffs the finish so that a new coat of finish will adhere. Screening takes less time than sanding, creates less mess, and doesn't remove any actual wood.

An open-mesh sanding screen is used with the floor buffer, rather than abrasive sanding discs. Rent a buffer at most large home-supply and hardware stores; be sure to clean the wheels.

## STEP-BY-STEP



### STEP 1

Thoroughly clean the floor. Scrape off any paint or plaster drips with a putty knife and remove any marks with a synthetic wool pad. (Steel wool may leave metal dust behind that will affect the new finish.) Set popped nails and refasten any loose nails or boards. Check for raised areas: secure boards so the "ridge" lays flat, and if that's not possible, mark the high spot with painter's tape.

Vacuum and then damp mop with a wood floor cleaner and warm water according to the directions, wringing the mop hard so no water remains on the floor. Let the floor dry completely.

To prep the room, seal all openings



with plastic sheets or tarps and painter's tape, so fine dust doesn't spread to other rooms. Apply painter's tape at baseboards to prevent the new finish coat from splashing onto them. Close any ducts.

## STEP 2

Attach the sanding screen (an abrasive mesh) to your rented buffer. Either tip the buffer back or lay it on its side and press a 120-grit sanding screen over the pad on the buffer. Turn the buffer upright, and its weight will keep the screen in place.

Buff the floor while wearing a cartridge respirator. Make sure the room is well ventilated with an open window. Start in one corner of the room and work backwards, gliding the buffer from left to right. Work slowly and steadily around the room. Don't pass over the same area more than two times and don't hover over one spot, which could cut too deeply into the finish. Avoid the high spots you marked, later hand-sanding them with a sanding block and 120-grit paper. (This avoids creating a light stripe in the finish.) The sanding block can also be used in corners where the buffer can't go.



Wipe down walls, sills, and mouldings to remove dust, and then vacuum the floor thoroughly. Wipe the floor with mineral spirits and a new tack cloth.

## STEP 3

Recoat the floor in the same finish, and preferably the same brand, as the existing finish. Polyurethanes are the most common finish for residential wood floors; they come in oil- or water-based options. Oil takes longer to dry and requires wearing a respirator when applying it, but mistakes can be corrected while it is still wet. Water-based poly dries fast, so it requires

### TOOLS & MATERIALS

- Putty knife
- Synthetic wool pads
- Wood-floor cleaner
- Painter's tape, plastic tarps
- Floor buffer (rented)
- 120-grit sanding screens (2-3)
- 120-grit sanding block
- Cartridge respirator
- Mineral spirits
- Tack cloths
- Floor finish
- Applicators as noted

working quickly to prevent lap marks, and mistakes can't be corrected.

For an oil-based finish, use a lamb's wool applicator for the floors, and a china-bristle brush for corners. For water-based polyurethane, use a synthetic wool applicator for the floors, and a painting pad for corners. Apply the finish along the length of the floorboards (going with the grain), from wall to wall. Let dry according to the manufacturer's instructions for the finish.

## IS SCREENING the right option for you?

Not every floor benefits from being screened and recoated. Some will require a full sanding and refinishing. How will you know? If the damage to the floor is mostly shallow—in the finish rather than in the wood—it's a good candidate for screening. Consider these Dos and Don'ts:

→ **DO** screen floors before they get heavily worn.

Screening is great for maintaining a finish, so consider doing it after three to five years of wear. High-traffic areas may need attention more frequently—or use mats.

→ **DO** use screening even if you want to change your level of gloss: from glossy to matte, or vice versa. For a matte finish, only the last coat of polyurethane should be matte.

→ **DON'T** screen waxed floors, or floors that have had a wax cleaner like Mop & Glo applied to them—because the

polyurethane will not adhere properly.

→ **DON'T** use screening if the floor stain is worn away, or if the floor has grey patches or UV damage. Sand, stain, and refinish such floors.

→ **DON'T** screen if the floor has deep scratches, dents, or stains that penetrated the wood. If you're on the fence, just know that screening will leave the floor with its character marks.

→ **DON'T** screen floors that have urine stains from pets.

→ **DON'T** screen if you want to change the floor color. You'll be applying only a clear top coat.

→ **DON'T** screen floors previously finished with a urethane fortified with aluminum oxide. These need to be chemically etched and sanded before refinishing.

**TIP** • Buffing machines are heavy and powerful. **Practice controlling one** on a concrete surface, with the screen off.



## KNOW-HOW

Tracked-in grit destroys the finish on hardwood floors. Vacuum, sweep, or dry-mop wood floors daily to pick up grit and pet hair.



# Cleaning All Floors

Removing dust and grit daily is always a good idea. Otherwise, be gentle, as strong chemical solutions and abrasion will harm many surfaces. **By Patricia Poore**

 We tend to clean too seldom and too harshly. Especially when it comes to wood floors, try to keep dirt out in the first place. Use doormats. Remove boots and muddy or salty shoes at the door. Vacuum often with a floor nozzle, as carpet beaters and brush rollers can damage many kinds of flooring. Clean up spills and sticky areas immediately, using a mild cleanser and nothing abrasive.

**LINOLEUM** Be sure your vacuum is set to hard surfaces, as a carpet beater brush may damage the surface. The old standard cleaning solution was equal parts warm water and white vinegar. A small amount of dish soap or mild detergent in water also works. You can buy cleaning solutions meant specifically for linoleum (not vinyl). Never use alkaline products such as ammonia or bleach. Don't use

combination clean-and-wax products.

Use a damp rather than wet mop, working in 4' sections before rewetting the mop. Scrub stubborn spots with a soft-bristled scrub brush. Rinse with cool water; if you used a vinegar solution, there's no need to rinse. Dry the floor with a terry towel or terry mop head. Don't put furniture back until the floor is thoroughly dry. By the way, latex-backed floor mats will stain linoleum.

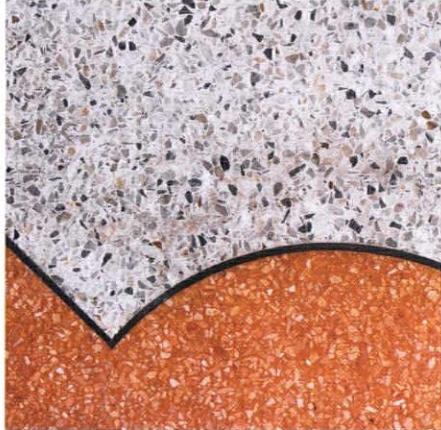
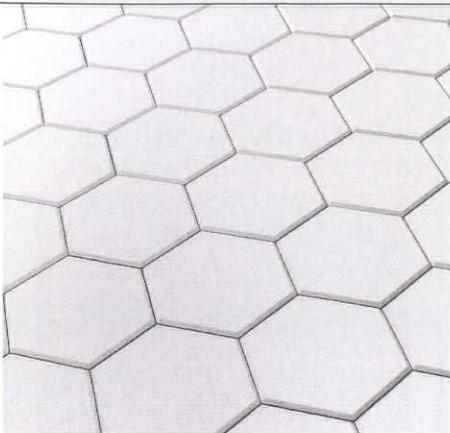
**RUBBER** Wash regularly with cool water, adding a small amount of ammonia if necessary and rinsing with clear water. For a dirtier floor, add a mild vegetable- or oil-based soap, or Ivory Liquid, to the wash water. Rinse. Avoid naphtha, turpentine, and pine-oil cleaners on rubber. You can use a water-based emulsion floor polish according to the floor manufacturer's directions.

**CORK** Use a damp mop only sparingly and never let water sit on the floor. Use a cleanser recommended by the manufacturer, rinsing and immediately drying the floor with a dry mop or towels. Once a year, clean and buff the floor with a recommended paste or liquid wax.

**VCT (vinyl composition tile)** The floor should have been sealed with multiple thin coats of acrylic floor polish within days of installation. (In high-traffic or dirt-prone areas, a stain-resistant sealer may be applied before the polish.) Damp-mop using plain water, a weak vinegar solution, or, occasionally, a non-alkaline

## Finished Hardwood

Use a natural or microfiber mop daily to remove dust and pet hair. When the floor is dirty, damp-mop with a flat mop, a microfiber pad, or a microfiber string mop wrung out until it is barely damp. Mop going with the grain of the floor. Use a hardwood floor cleaner sparingly, either diluted in the bucket of water or sprayed in a mist onto the floor before you mop each section. Follow instructions on the label; some products do not need a rinse. If you do rinse, keep the water clean and use a clean, barely damp mop. Buffing is optional, but a quick dry-and-buff with old cloth diapers or similar soft white cloth is a good idea. • Don't use vinegar, oil soap, paste wax, or acrylic polishes on varnished or polyurethaned floors. Don't allow standing water or use wet mops. Do not steam-clean wood. • Note that shellacked floors should never be washed with water, which will cloud the finish. Use dry mops and dusters. Shellacked floors are often waxed for protection, and the wax must be stripped periodically. Shellac can be reapplied without prior stripping—but only to a sound and clean, wax-free surface.



**CLOCKWISE FROM TOP LEFT** Hexagon mosaic ceramic tile is common in bathrooms. (Maintenance is different if the hex tiles are marble.) • Natural cork has long been used as a resilient flooring and is an ingredient in linoleum. • Made in many colors and patterns, terrazzo consists of marble or other chips in a cementitious matrix. • Dating to the 19th century, true linoleum, like these samples from Linoleum City, is a durable flooring material made of linseed oil, cork, wood flour, and rosin. **RIGHT** Properly sealed, slate tiles make a long-lasting floor.

floor cleaner formulated for resilient flooring. Rinse and allow the floor to dry. Buffing or burnishing will restore gloss; additional coats of floor polish may be added as needed. Do not steam-clean vinyl tile floors.

**CERAMIC TILE** Sweep or vacuum and damp-mop regularly; a cup of vinegar in a gallon of warm water is safe and eliminates odors. Occasionally use a cleanser meant for tile and rinse thoroughly, then dry the floor with towels. Typically, it's the grout between tiles that gets dingy, especially if it's a light color. Grout should be sealed right after it has set, and once or twice a year after that.

When grout looks dingy, try using a pencil eraser on it. You can make a paste of baking soda and water, applying it to grout lines with a toothbrush (let it sit a few minutes on tough stains), then scrubbing. Rinse with clean warm water. Other things to try (on white grout only): a 50/50

mix of hydrogen peroxide and water, using a toothbrush to scrub the grout lines. Or try a strong bleach and water solution, being sure to rinse well. These solutions may bleach colored grout.

Important note: Do not use vinegar or any acid on marble tiles.

**TERRAZZO** Older terrazzo floors have a cement matrix and are subject to staining and etching. Never use bleach or acidic cleansers, only those that are pH-neutral. It's best to use cleansers specifically formulated for terrazzo, which are available at flooring retailers. Don't use an oily mop or any kind of oil, which may discolor the terrazzo.

Modern interior terrazzo is made with synthetic resins and not as apt to stain. New terrazzo floors should be treated with a penetrating sealer.

Regular cleaning involves sweeping or vacuuming followed by wet-mopping with plain water or a diluted neutral



**Slate** These floors need regular upkeep because their cleaved surface holds dirt and the stone can be stained. Oils clog pores and make the slate slippery. If your floor was treated with a penetrating sealer, it can be cleaned with water as needed, or by using a mild cleanser every two or three months. First vacuum with a brush attachment or use a soft-bristle broom. Then dust-mop (no oil!), going in one direction.

Now dilute about 1/4 cup mild detergent in warm water, or use a specialized slate cleaner. Do not use anything acidic. Mop the floor (not too wet), rinsing the mop often and changing the water as necessary. You can also use a steam mop. Rinse if you have any cleanser residue. Dry the floor with a soft cloth or towel, then let the floor air dry.

If the floor was simply coated with polish or wax, these need to be stripped and reapplied, perhaps twice a year or more in a busy kitchen. Look for a tutorial online.

cleaner. Ensure the floor is uniformly wet and let it sit for a few minutes so the dirt dissolves, but don't let it dry (because that just redistributes the dirt). Rinse thoroughly with clean water, or use a squeegee. Change the rinse water when it gets dirty. When the floor is dry, buff it (if you have a polishing machine) to restore the shine. Once a year or so, you'll need to use a scrubbing machine with a stronger solution of cleanser.

**HOWARD**

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“When the decorative header beam was scribed to the ceiling, we lost inches of its heft.”



My ca. 1930 bungalow once had a room-dividing colonnade. I contracted with a well-known cabinetmaker to create a period version. After installation, the glass-front cabinets and piers looked great. But a significant sag in the ceiling, unaddressed during measuring for the project, required the “beam” to be scribed more than could possibly look reasonable, marring the effect. —*Roseann Ferrini*



### Share Your Story!

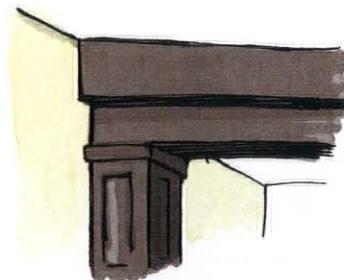
What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at [liavator@aimmedia.com](mailto:liavator@aimmedia.com).

### THE FIX

The homeowner is reeling with regret that she had not noted and addressed the significant sag in the plaster ceiling. But she's also unhappy that a professional cabinetmaker visited, measured, drew plans, and then built a room-spanning colonnade without accounting for the sag.

“After installation, I knew I couldn't live with the scribed beam,” she says, “and an architect-neighbor was sufficiently troubled by the sag itself that he told me I needed a structural engineer.” Undersized joists in the attic floor had bowed, and then the keys in the plaster ceiling pulled away from the joists. At the time of construction, nails rather than screws regularly were used to attach wood lath to joists, and the nails had slipped right out.

A general contractor sistered new joists to the existing ones. He used specialty clips to attach the lath back to the joists. He was able to raise the sagged ceiling two inches (of the total three inches the ceiling bowed at center). This exposed a gap over the scribed beam, which had been cut away to follow the sag.



The cabinetmaker has since created an overlay trim piece, which is neatly scribed to the ceiling and covers the gap at center. It's not perfect—but what is, in an old house?

“The lesson,” says the homeowner, “is this: If you have an existing colonnade or any other period trim, leave it be! Because it's not easy to retrofit a house that has settled.”



## A Wall Reclaimed

Bungalows and ranches—not to mention any later additions to older houses—may have rooms that are bland boxes of drywall. Wood adds character. **By Joanne Palmisano**

**►** Adding a wall cladding of salvaged wood is a great way to make a big change after just a couple of days of labor. This once-plain dining room, for example, was transformed with about \$100 worth of old tongue-and-groove wood paneling and some serious effort.

As the project designer, I purchased the reclaimed wood boards at the ReSource Building Material Store in Burlington, Vermont, and brought it to the site for cleanup and renewal. What a turn-around!

**ABOVE** The warm and textural board wall is appropriate for this Vermont farmhouse.  
**INSET** Before the updates, the dining room was a boring white box.

### *the process*

#### 1. SALVAGING WOOD

The boards were already separated and clean of nails when they came from the resource yard. On site, the boards were scrubbed clean with a bleach solution, and inspected for mold and insect infestation. When the wood was dry, the designer painted all of the boards with a very watered-down whitewash.

If an opaque paint is preferred, use a knot-killing primer first. To leave the natural wood color, consider a Safecoat or Osmo-product finish.

#### THE COST

RECLAIMED T&G WOOD	\$100
HEAVY-DUTY CLEANER	\$7
WHITEWASH	\$5
LABOR	\$180

TOTAL \$292

## 2. INSTALLATION

There's no question this could be a do-it-yourself job for anyone with average renovation experience. A construction crew was on site, however, and two men made quick work of installing the boards to create the feature wall. They were careful to screw each board into studs to avoid buckling or failure later. In this case no construction adhesive was necessary. If there are gaps between boards, or they might open with shrinkage, be sure to paint the underlayment the same color as the wood (or slightly darker) so no unwanted background shows through.

## 3. THE ROOM

Immediately the room called for a more informal, farmhouse approach to furnishing. The designer added a custom farmhouse table that was made up to her design from salvaged old floorboards and porch posts. Mismatched, secondhand chairs work well in the space. The vintage 1970s chandelier was picked up at Habitat for Humanity and the designer simply replaced the existing glass globes with some Edison-style lightbulbs to give it a retro yet trendy look.

*Designer Joanne Palmisano is the author of Styling with Salvage and other books about incorporating reclaimed materials.*

### a feature wall

Wood finishes are familiar in traditional houses: think of board wainscots, raised paneling, beadboard, and shiplap. They generally cover every wall in a room. When creating a single feature wall, try to make it look logical—like an added-on or end wall, or an original finish uncovered.



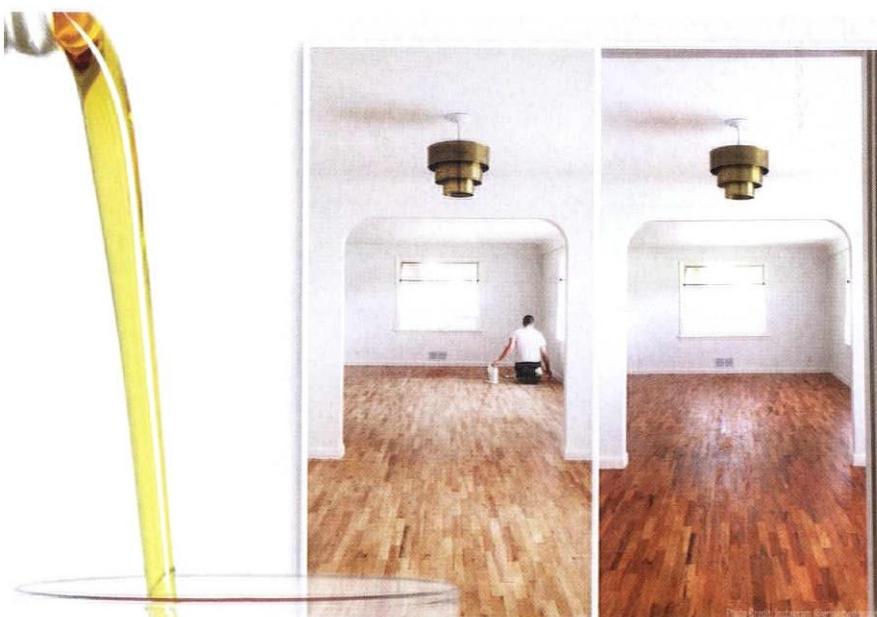
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# Fastening Shoe Moulding

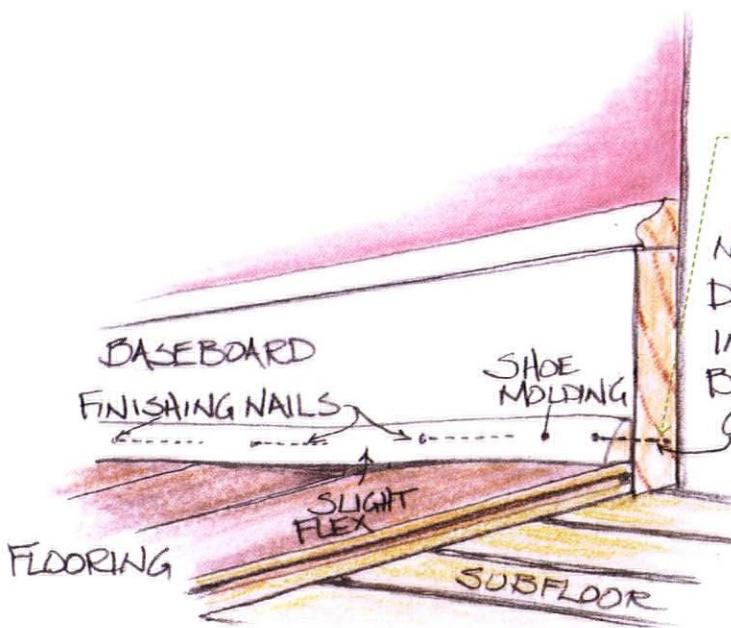
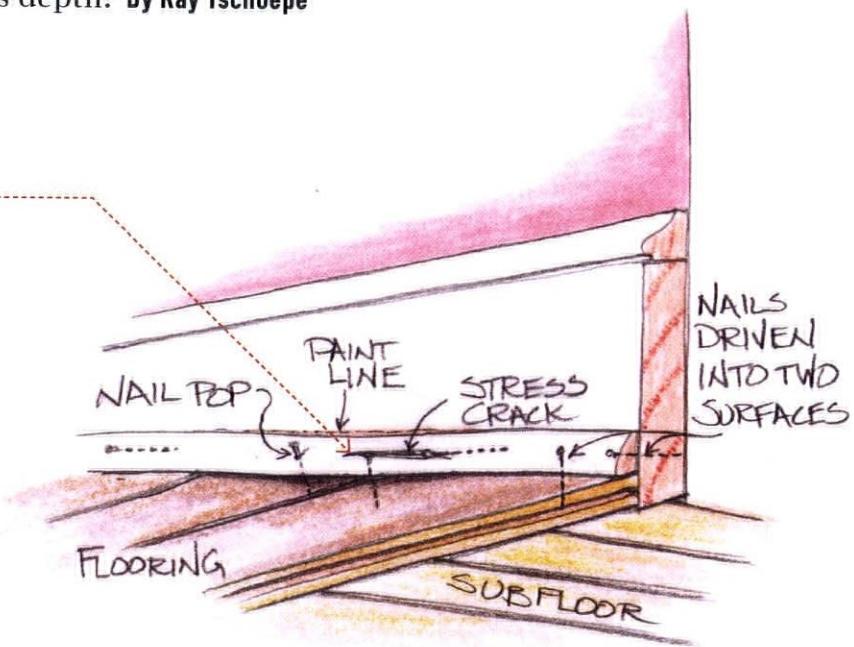
Old-house owners have the opportunity to cut and install many types of mouldings around doors and windows, at the crown of walls, to cap a wainscot, etc. Historically, mouldings were a key to house style and even signaled the wealth of the owners.

Mouldings also have a purpose, both functional and aesthetic. In the case of the simple shoe moulding, the purpose is to cover the gap between baseboard and flooring, which tends to move and open up over time. The shoe moulding is relatively thin and flexible. Although there are other variants, shoe moulding is often milled with a quarter-round profile, perhaps a bit taller than its depth. **By Ray Tschoepe**

## WRONG WAY

### GOING INTO THE FLOOR

It's always easier to angle nails through the center of the moulding. But often that results in nails going through the baseboard into the flooring. Since the floor moves relative to the baseboard, the narrow shoe moulding will be under stress as nails move in two directions, resulting in popped nails and split wood.



## RIGHT WAY

### NAIL TO THE BASEBOARD

Especially if you are replacing only a portion of moulding, make sure the new stock matches the original. Save time by priming and painting it on all sides before you install it. When you're attaching shoe moulding, flex it a bit to follow the flooring, and fasten it to the baseboard only using 1 1/2" finishing nails. Most inside corner mouldings (e.g., shoe, crown, and bed mouldings) work best when fastened along one plane or edge.



Illinois readers have this little tub with a recess in their bathroom.

**Q:** This odd bathtub is in the house we recently purchased. The house was built around 1900 and has had virtually no modifications. The bathtub is 42" x 30", and the well is 9" deeper than the rest of the tub. Have you ever seen one of these?

—Barb and Howard Wolcott, Rock Falls, Ill.

**A:** That's a new one on me! I searched in vain through old plumbing catalogs, including Mott's 1908 issue featuring everything from residential bath suites to four-sided/four-user sinks and hospital douche rooms. My first thought is that yours is a combination bathtub and footbath. Your bathroom may not be strictly original—the tile does not look like 1900—but it's vintage.

"I've seen a short, squarish, cast-iron tub on feet dating to the 1890s called a 'pool tub', which seems to fit," says archivist Bo Sullivan, "but this one's quite a mystery." He reports that restoration consultant and serial restorer Karla Pearlsten has one of these—eureka!—which she bought as salvage, but she has no further information. Don Short at West End Architectural Salvage in Des Moines is stumped, too, having seen a short squarish ceramic tub, but not one with a well. He wonders if it was meant for use by someone disabled.

"Could it be a therapeutic hospital or spa model?" muses preservation consultant Gordon Bock. "It resembles a kitchen sink, I wonder if it's solid porcelain. One thing for sure, it's no longer legal with the fill below the overflow." Can any of our readers weigh in? —Patricia Poore



Regarding OHJ's answer to the question about metallic paints suitable for cast-iron radiators [OHJ September 2018, p. 60]: I think Krylon is a poor substitute for the real thing, Permagild. Then again, that product seems to be unavailable now. A good substitute may be Sheffield Super Bright Gold Metallic Paint, an alkyd-based enamel, which you can buy through distributors (in my case, Sherwin-Williams).

—Gary Smith, via email

Permagild is an excellent product. Meant for professional gilders, the material is hard for homeowners to use, as it is super-metallic, heavy, and should be sprayed because brush marks will show. The Sheffield paint is high-performance with a price to match, retailing for about \$220 per gallon.

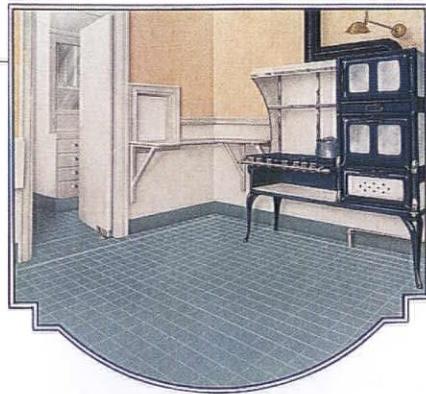
Over the years I've repainted well-prepped iron radiators with Krylon and Rust-Oleum and never had a problem with adhesion or wear. Prep is of course critical. We won't even get into the debate over whether metallic paint is recommended for efficiency in radiating heat. (Hint: Studies show that matte black is best if you want optimum performance. That said, when it comes to radiators, convection is as important as radiation, and the effect of the final coat is often negligible in real-world conditions.)

In bright gold, antique gold, and bronze, metallic paint historically was touted because of its aesthetic suitability on iron. Polychromed and paint-decorated radiators were a minor craze from the

1880s into the 1920s, after which radiator covers were deemed more respectable.

—Patricia Poore

Metallic paints in black, gunmetal, anthracite, old gold, grey bronze, cream, and white.



A scored, faux-tile linoleum flooring appears in a 1920s Armstrong advertisement.

My bathroom, remodeled sometime in the mid-20th century, has fake tile walls. There are no actual grout lines, just shallow grooves scored between "tiles." Should I treat it as a historic material, or a bad cover-up?

—Patricia Linden, Newark, Delaware

Faux tile is nothing new. "Tile wainscoting" was scored into the plaster of baths and kitchens during the 1920s. In the 1910s and '20s, kitchen walls were covered over with enameled sheetmetal "tile" panels touted as fireproof. Vinyl wallpapers were scored to look like grouted tile, then varnished. Even floor tile was mimicked: Linotile was introduced by the Armstrong Cork Co. in the 1920s (see above).

Faux-tile board products were backed by Masonite and later fiberboard. All of these eventually fail from moisture. Today you can buy embossed tile board made of high-density fiberboard (HDF) or Hardboard, an engineered wood product, which are somewhat moisture resistant but not recommended for use in showers. Today's more believable, and longer-lasting, products are variously made of PVC composite, solid-surface material (similar to Corian), laminates, high-gloss acrylics that mimic glass panels, and fiberglass.

Should you keep yours? Maybe, if it is integral to the period look you inherited and it's holding up well. That said, faux tile board is a remodeling product rarely used in original construction or for important rooms. In fact, it's often found in rental units. —Patricia Poore

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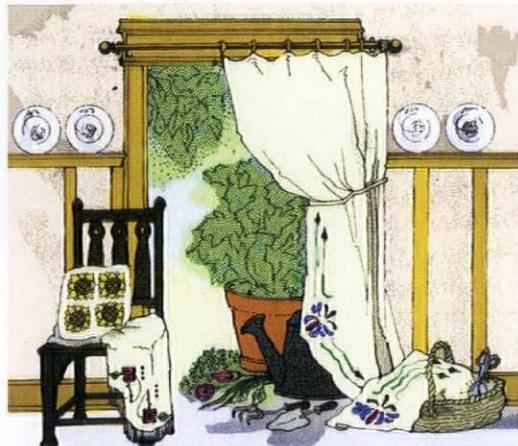
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# INSPIRE

## DEFT MCM A SYMPATHETIC DESIGNER ENHANCES

an emblematic 1971 house  
with its share of minor  
flaws. **page 64**

The original Robert Rummer-designed fireplace features blackened clinker bricks. A chevron firescreen  
and other furnishings play off the house's Mid-century Modern geometry.

**64**

**ROBERT RUMMER IN OREGON**  
Sensitive work in a Modern home.  
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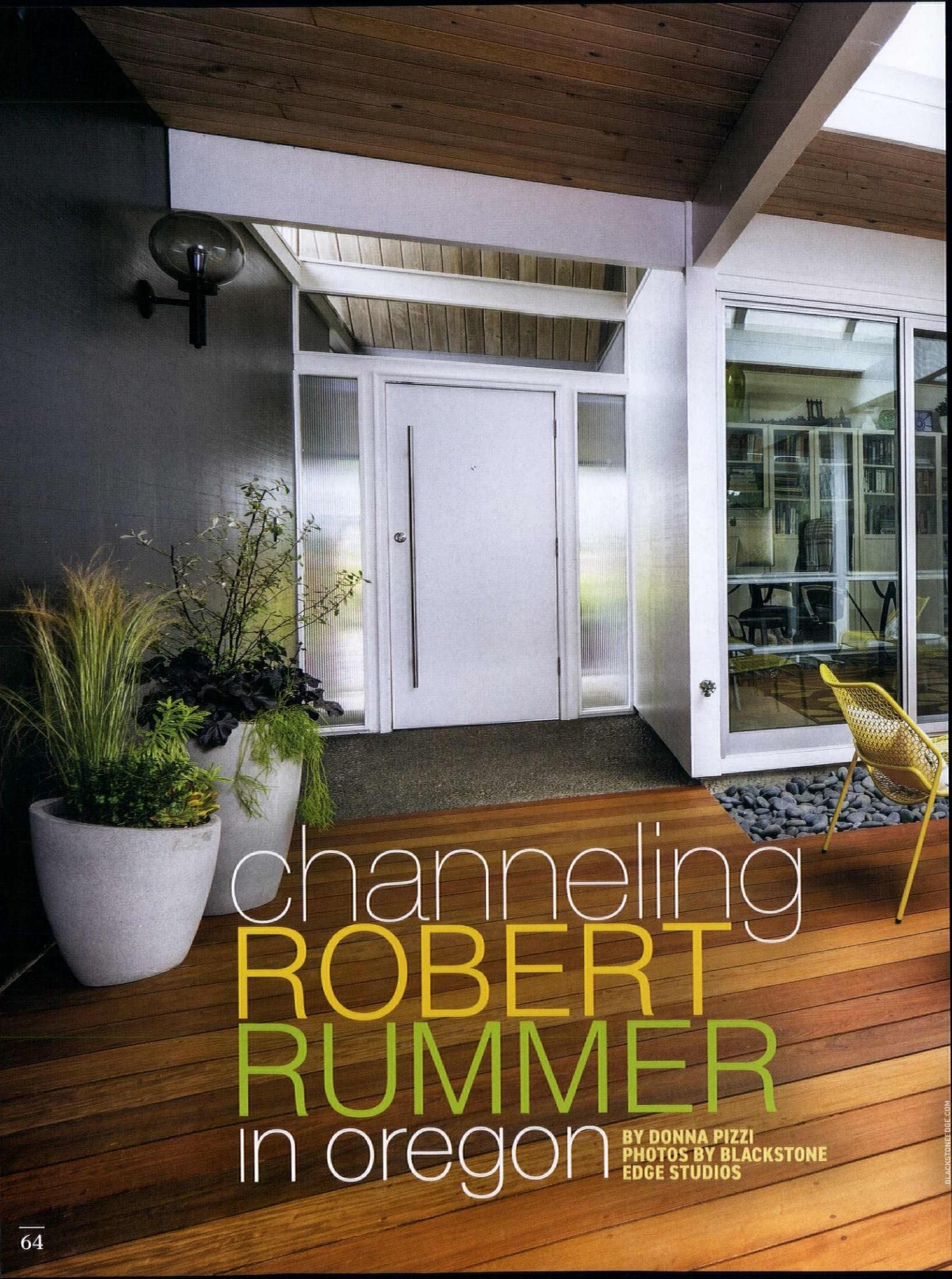
**74**

**POLISHING AN OLD GEM**  
Freshening a builder's bungalow.  
+ BUNGALOW BATH CABINETS

**84**

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BY DONNA PIZZI  
PHOTOS BY BLACKSTONE  
EDGE STUDIOS

A photograph of a modern outdoor deck. The deck is made of light-colored wood planks. In the foreground, there are two yellow wireframe lounge chairs with white and blue patterned pillows. Between them is a small white round table. To the right, there is a large planter with various green plants. The background features a white building with large glass doors and windows. A wall on the right is covered in a grey, geometric patterned cladding.

## Light-filled Modern

With sensitive corrections that inspire easy living, a 1971 home by the Northwest builder and Eichler fan Robert Rummer is rescued from a '90s remodeling.

In the Rummer-designed atrium warmed by teak decking and river rock, the Japanese Geo Concrete wall cladding by artist/designer Daniel Ogassian for Ann Sacks is a striking upgrade.

## MID-CENTURY MODERN

# sensitive KITCHEN DESIGN

For Garrison

*Hullinger Interior Design, creating a compatible MCM kitchen meant designing unpretentious, calm space. Gone are funky and fussy details once in the room. Here's what was added:*

- + SLEEK FRONT CABINETS** Flat-panel Euro/Frameless Thermofoil deep cabinets offer pullout drawers and finger-pull hardware.
- + CABINET ENCLOSURES** The refrigerator and breakfast pantry are tucked away in cabinets with sleek lines.
- + SOFFIT MAGIC** A closed soffit above cabinets houses and hides wiring, avoiding damage to the cedar ceiling.
- + BACKSPLASH** A previously bare wall now wears a reflective Settecento New Yorker tile backsplash that emulates handmade tiles.
- + SIMPLE ISLAND** The structure has slim, 2-cm. waterfall edges using Calacatta Nuvo Caesarstone quartz, and a built-in Electrolux range with a Falmec hood.
- + TASK LIGHTING** Directed, unobtrusive lighting was installed under cabinets and over the sink, along with K-Hello Kable Lite between ceiling beams.



**ABOVE** Halogen cable lighting spans the beams; transformers are hidden in the nearby garage and the junction box in the soffit.

**INSET** A locally made Ratio Coffee Maker features a dark walnut trim, tying it to the dining room sideboard.

**BETWEEN** A reflective tile backsplash, where there was none previously, draws the eye to elegantly simple kitchen cabinets. A breakfast bar sits to the right of the enclosed refrigerator, and new soffits hide wiring.

**OPPOSITE** Rummer's indoor/outdoor effect is produced by the walls of glass with transom windows and sliding glass aluminum doors (by Western Window Systems); the vaulted cedar ceiling is visible on both sides.





## it's said

that Oregon homebuilder Robert Rummer's career was jumpstarted by his wife Phyllis taking a trip to see her sister in Walnut Creek in 1959. On that visit to the San Francisco Bay Area, Phyllis toured a Joseph Eichler-designed house in a subdivision known as Rancho San Miguel. When she got home, Phyllis recommended that her husband build similar houses in Oregon. Rummer was not immediately convinced, but then one of his own clients remarked on plans of the very same Eichler home, published in *Look* magazine.

This house, built in 1971 in Beaverton, Oregon, shares typical Rummer traits: low-slung, single-storey, post-and-beam; floor-to-ceiling glass; vaulted ceilings and concrete floors with radiant heat. Its current owners had lived in the partly renovated house for six years when they decided to get help from Garrison Hullinger of Garrison Hullinger Interior Design (GHID), whose sympathetic company they'd found on the internet.

"We finally knew the original elements we wanted to keep and what we wanted to change, but we didn't know how to make



The new walnut sideboard provides storage, as well as warm contrast to the adjacent all-white kitchen.



## ABUNDANT GLAZING

As in almost all of Rummer's houses, glass brings the outdoors in. Columns are remnants of original walls that created small, compartmentalized rooms throughout the house. The original brick fireplace rises to meet the vaulted cedar ceiling.

it work," the owners explain. "When we told Garrison, for example, that we wanted the atrium—a signature Rummer design element—to be 'amazing', he immediately came up with good ideas."

Hullinger likened the space, then overwhelmed by a giant philodendron, to Jurassic Park. Rummer's original atrium designs were open to the stars. A 1990s remuddling had enclosed this one, which had seen better days. Hullinger suggested

turning the area into a retreat, with a geometric wall of cement tiles and warm teak decking where the original aggregate floor had once been. He created the perfect place to read, drink coffee, and enjoy the outdoors even in inclement weather.

In identifying problem areas with his clients, Hullinger suggested just one structural change. He wanted to wall off the entrance to the master bath, visible from the main entry, and demolish the

hall coat closet to make it the entrance to the bedroom, which he would enlarge.

"That really gave us so much more storage space," say the couple, "and we no longer looked straight into the bathroom from the entry hall."

Previous owners had opened up tiny enclosed spaces such as the galley kitchen, replacing the wall between it and the dining room with open bookcases, which the couple found awkward. Hullinger,



## Owners were impressed by

the GHID design team's ability to listen to their needs—without then overwhelming them with choices. "They knew what we liked; they really got it, and they made it fun!"

**RIGHT** (top to bottom) Texture, pattern, and a pop of color come together in a corner of the atrium. • Yasbel Lemay's artwork pops against the newly painted, dark-grey entry wall, formerly white. • The original hollow-core entry door was replaced with solid slab door painted in Benjamin Moore's high-gloss Basil Green. A brushed-nickel Wasatch 1 handle adds to the door's heft.



with lead interior designer Nikki Maeda, enclosed the bookcases on one end and created a recessed seating area on the other.

They also solved a problem of inadequate lighting by refinishing and relocating four of the original Rummer-designed pendants to the dining room. Previous owners had moved the pendants to random locations throughout the house, where they had poor clearance and cast more shadows than light.

The firm GHID also eliminated the inordinate number of light switches installed by previous owners, by running wiring through newly installed kitchen soffits and non-structural box beams, thus avoiding having to penetrate the original cedar ceilings.

The Rummer brick fireplace was another topic of much discussion, say the homeowners, who decided with Garrison Hullinger to keep it intact, as it epitomizes the indoor/outdoor sensibility of Rummer's design. "When you're looking at it from the side through the window, it's seamless," say the homeowners.

Another pet project addressed the lack of a laundry room. "Before we moved in, there was a full-sized washer and dryer with cabinets above that you'd have to shimmy past, because they stuck way out into the hall."

Designer Nikki Maeda created bi-fold door cabinets that hide the new, smaller machines when they're not in use, and she added the eye-catching Kaleidoscope Glass chevron tile backsplash (through Pratt & Larson), for a bit of Modern glitz.





**LEFT** Rummer oriented his homes toward the privacy of the backyard, with little or no fenestration on the street side. Minus the hall coat closet, the enlarged master bedroom enjoys that garden orientation. The pair of 'Tolomeo Mega Wall Lamps' are by Artemide.



**RIGHT** A slimline washer and dryer replaced massive ones that blocked passage to the full bath for two guest bedrooms. Bifold pocket doors conceal the machines (shown open for use, below). The reflective tile and mirror backsplash adds sparkle.

**FAR RIGHT** A glazed sliding door separates the master bedroom from its closet and bath. A Sonneman 'Stiletto' vanity light and drawer hardware emphasize the horizontal.



A key discussion addressed organization in the home. With little storage provided in a house with neither attic nor basement, Hullinger suggested designing and building a sideboard in the dining room, as one remedy.

"Someone had previously pushed out this little alcove wall where the dining room slider is," says Hullinger, "so we decided to create a beautiful piece of furniture—not a kitchen piece—against that wall, using quarter plank walnut to infuse the space with the warmer wood tones the clients wanted." Caesarstone quartz offsets the wood for a "no-worry" surface on which to prepare drinks or set a buffet.

GHID senior interior designer Alison Fedderson assisted the couple in placing their artwork, as well as choosing furnishings that were period-appropriate. She also added pops of color in the atrium and living room that work well with the original polished concrete floors and brick fireplace, both of which are intact.

Looking back on the nearly four-month process, the homeowners marvel at how seamlessly it all went. "The atrium was a big obstacle for us," they say, "because it's the centerpiece of the home, which you can see from every room. When that cement-tile focus wall was added, it changed everything." Amazing at last!

# THE EICHLER EFFECT & LEGACY

TRACING THE CALIFORNIA ROOTS OF MODERN CONTEMPORARY STYLE. By Patricia Poore

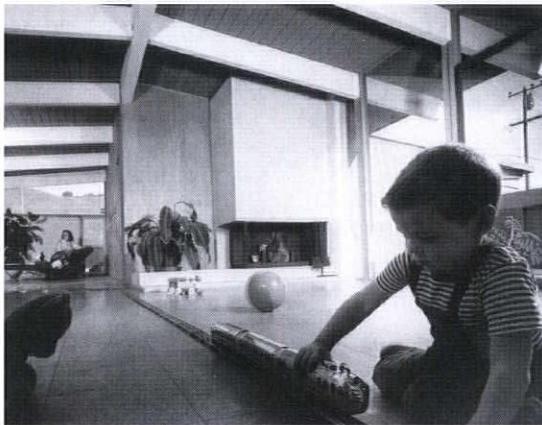
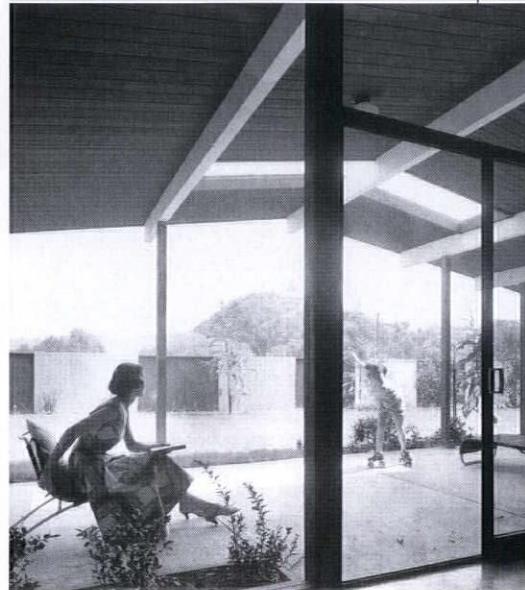
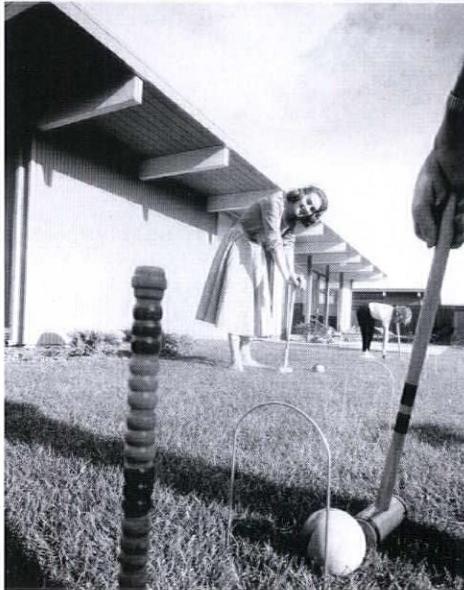


NEW MATERIALS and construction methods marked the postwar era of the mid-20th century. An exploding population and prosperity led to a building boom, mostly in single-family houses built in the burgeoning suburbs.

No other builder/developer of the time was as prolific as California's Joseph Eichler. His modernist houses, stunning in appearance and efficiency, bear little relation to the postwar ranches and Capes thrown up nationwide. Eichler's success came from his ability to combine progressive community planning, consistent architecture, and innovation to offer exceptional houses at a reasonable cost.

Eichler was a businessman and real-estate developer, not an architect. Yet it was he who insisted that the houses be modern, even if acceptance was slow in coming. He believed in the innovative architecture and the lifestyle it promised. His California Modern is a residential, outdoors-oriented adaptation of what had been largely an institutional and commercial style. The family-oriented houses had flat or low-slung gabled roofs, few windows on the street side, and open plans.

Eichler started out in 1947 with prefabricated houses sold to owners who would build on their own lots. Unsatisfied with that approach, Eichler bought 45 acres to



**TOP LEFT** Yards were zoned for adults and children, amusements, entertaining, and eating. **ABOVE** Glass walls and atriums blurred the lines between indoors and out.

**LEFT** Beamed ceilings and open space are common in Eichler houses. **BETWEEN** Visionary developer Joe Eichler was the cover story of *American Builder* in a 1963 issue.

**JOE EICHLER** (1900-1974) was not an architect. Real-estate development was, in fact, his second career; before middle age he had been a financial manager for a family business. After he rented a house designed by Frank Lloyd Wright, he became interested in Bauhaus design, especially the houses of Neutra and Schindler in California. • Eichler was savvy enough about both mortgage lending and popular taste to know that cutting-edge Modern would be a hard sell. Over time, working with excellent architects, he developed a style that has been called "soft Modern" and later Contemporary. Over 11,000 Eichlers were built in the San Francisco Bay Area and Southern California. • Eichler's enduring legacy comes as much from his social conscience as from his resolve to bring modernism to the middle class. He built inclusive communities for varied income levels and from the start had a non-discrimination policy for home sales.





develop in a consistent manner. At first he used a draftsman to design the houses, but soon hired the modern architects Robert Anshen and William Stephen Allen, and was on his way.

From 1950 until 1967, Eichler worked with celebrated modernist architects including Claude Oakland, A. Quincy Jones, and Frederick Emmons. Always, the designs were modern. Eichler was quoted as saying: "Many builders say 'give the people what they want,' but how can people 'want' innovations they have never seen or heard of?" Eichlers were among the first development houses with large glass sliders, built-in appliances, metal cabinets, and radiant heat in the floor.

Overextended on far-reaching projects including low- and high-rise urban housing and co-op communities, Eichler Homes filed for bankruptcy in 1967. Joe Eichler continued to work on innovative housing until his death in 1974.

WHAT HAS MADE Eichlers worthy of cult status? It's not only the rekindled interest in Mid-century Modern design. Beyond



**TOP LEFT** A typical Eichler model features a broad, low gable and recessed entry.

**ABOVE** The rear façade of Eichler homes is often almost entirely glazed, making the interior seamless with the private backyard. Patios further extend living space.

**LEFT** The interior of the same house (above) shows the light-filled spaces and open plan.

the low-slung geometry and glass walls, Joseph Eichler had offered innovation, variety, high-quality construction, and livable communities.

New for the times were such Eichler trademarks as exposed post-and-beam construction, board ceilings open to the roofline, and slab floors with integral radiant heat. Eichler introduced a master bath in 1953, which soon became a standard feature for three-bedroom homes. Later models have an atrium at the entry. In the mid-1960s, the large, glazed center gable became an Eichler signature.

The houses make best use of small lots, concentrating outdoor space in the rear, contiguous with open living space. Bedrooms are in front; high clerestory windows keep them private, as do the flanking carport or garage and walls.

Although they went up quickly to meet demand, Eichlers were designed with rare attention to detail. With open plans, paneled walls, and exposed beams, costly wood trim and plastering were unnecessary. The inherent design of the houses made them affordable, even fitted out with expanses of glass and redwood. Nor were these cookie-cutter homes. Designs evolved, floor plans changed, carports and garages were added, atriums, patios, and terraces introduced.

Then there was the commitment to creating diverse, middle- and mixed-income neighborhoods. Coveted California Eichlers go for big bucks now, but the streets of Eichler neighborhoods remain appealing. Varying site layouts, façades, and rooflines keep the tracts interesting.

JOE EICHLER WAS ASKED what label he gave his homes: contemporary, modern? "I call them Eichler homes," he answered. "There's nothing else like them."

That wasn't entirely true. Other architects were working in a similar vocabulary; in fact, the modernist architects who designed for Eichler Homes pursued other commissions, using the same principles if not signature elements. Besides, postwar houses were designed to be replicated. Architects even published articles for homebuilders to encourage adoption of modern ideas. There's a name for the non-Eichlers: they're called Likelers. It's not necessarily a pejorative term. Most are decent builders' versions of Contemporary designs, including those of Eichler Homes. Others are architect-designed.

Residents regularly report that their Eichler homes "live bigger than they are," despite a relatively modest square footage. An underappreciated trait, modesty all but defines these homes.

# BIRTH OF MCM

**Frank Lloyd Wright** With a career spanning 70 years, Wright (1867–1959) was a pioneer in the proto-modern Prairie School of architecture in the years 1900–1914. Lacking historical ornament and motifs, these houses are low and horizontal with ribbon windows. In the mid-1930s Wright developed the concept of the Usonian house—modern, moderate in size, featuring concrete-slab construction and a nearly flat roof, with open living space and small, sequestered bedrooms. Widely published, and designed for a servant-less middle class, Usonian houses heavily influenced suburban design in the postwar era.

**Richard Neutra** Born in Vienna, architect Richard Neutra (1892–1970) moved to the U.S. in 1923 and worked briefly with Frank Lloyd Wright in Chicago. He partnered with Rudolf Schindler in California, at first as a landscape architect. Neutra developed his own practice and designed buildings in International Style as well as a geometric, West

Coast variant of Mid-century Modern residential style. Neutra paid close attention to individual clients; his domestic architecture has been called “a blend of art, landscape, and practical comfort.” House plans are open and flexible as to function. By the 1950s, Neutra was designing commercial and institutional buildings.

**Cliff May** California designer Cliff May (1909–1989) is credited with the first modern Ranch, built in San Diego in 1932. This marked a deliberate new style of residential architecture—May’s designs are not the tract houses of a generation later. Consciously interpreting the *ranchos* of the mid-19th century, May was one of many notable post-Arts & Crafts architectural designers. A prolific promoter, May sold the style that he himself called “the early California ranch house” throughout the West. Working with landscape architects, May designed low houses that followed the contours of the land, enclosing a

courtyard or patio with carefully planned views of nature. Floor plans were open, always with a family room. By the mid-’30s, his Ranch houses had been published by *Sunset* magazine and nationally. The early Ranch maintained integrity even as the idea spread to other cities and suburban lots.

Traits the Ranch shares with Contemporary-style MCM houses include a low roof and deep eaves, anonymity to the street with more glass on the rear façade, and the inclusion of courts, patios, or atriums.

**Joseph Eichler** A developer who left a legacy of integrity, Eichler (1900–1974) was a pioneer. Though his building career began at age 45—significantly, after he and his family rented a house designed by Frank Lloyd Wright—he nevertheless left 11,000 residences in progressive suburbs. Eichler hired architects to design reasonably priced homes that were modern, not traditional. In its day Eichler’s modernist style was embraced more warmly by the architectural press than by average homebuyers. Catherine Munson, Eichler Homes’ first female salesperson in the

late 1950s, is quoted as saying that the typical buyer was wary: many house shoppers, she said, “hated our designs.” Although they found avid devotees in the Bay Area, the designs were indisputably different and ahead of their time.

**Robert Rummer** Oregon real-estate developer Rummer (born 1927) built about 750 Mid-century Modern residences in the Portland area ca. 1959–1975. His architectural vision, he has said, was “houses that bring the inside out or the outside in,” and indeed they feature expanses of glass, vaulted ceilings, and, often, atriums. Rummer credits Joseph Eichler and his architects, especially Jones & Emmons: Rummer read about Eichler houses in *Look*, *House and Garden*, *Sunset*, and *Arts & Architecture* magazines. He met with Jones, who explained to Rummer how a modern, post-and-beam grid allowed the standardized use of large panes of glass. Many “Rummers”—now enjoying a cult following—closely resemble Eichler models. After 1975, Rummer turned to more Colonial-style and neo-Victorian designs.

## recommended reading

### • WILLIAM KRISEL’S PALM SPRINGS:

**THE LANGUAGE OF MODERNISM** by Heidi Creighton & Chris Menard (Gibbs Smith 2016) The first major publication on the work of Krisel, a Southern California architect who also designed MCM houses for the middle class.

### • CLIFF MAY AND THE MODERN RANCH HOUSE

by Daniel P. Gregory (Rizzoli 2008) The designer’s houses from the Depression years through the 1960s.

### • ATOMIC RANCH

by Michelle Gringeri-Brown (Gibbs Smith 2006) A beautifully photographed book covering the postwar ranch, 1946 to 1970, with an emphasis on Modern design. Includes Eichler homes and those in Palm Springs, but also brick ranches and split-levels around the country.

### • THE RANCH HOUSE

by Alan Hess (Harry N. Abrams 2004) Offering a broad but defensible definition of the Ranch in all its forms, the book draws parallels with Bungalow and Modern architecture. The bulk of the book is a 140-page chapter showing 26 restored homes (built 1935–1968).

### • EICHLER: MODERNISM REBUILDS THE AMERICAN DREAM

by Paul Adamson (Gibbs Smith 2003) With period photos by Ernie Braun and Julius Shulman, this one captures the essence of Eichler, the builder who reshaped middle-class houses with his combination of architectural panache and social conscience. History, architecture, photos old and new.

### • FURNITURE & INTERIORS OF THE 1940S

by Anne Bony (Flammarion 2003) The modern, if contradictory, transitional interiors of the immediate postwar period.

### • WESTERN RANCH HOUSES BY CLIFF MAY

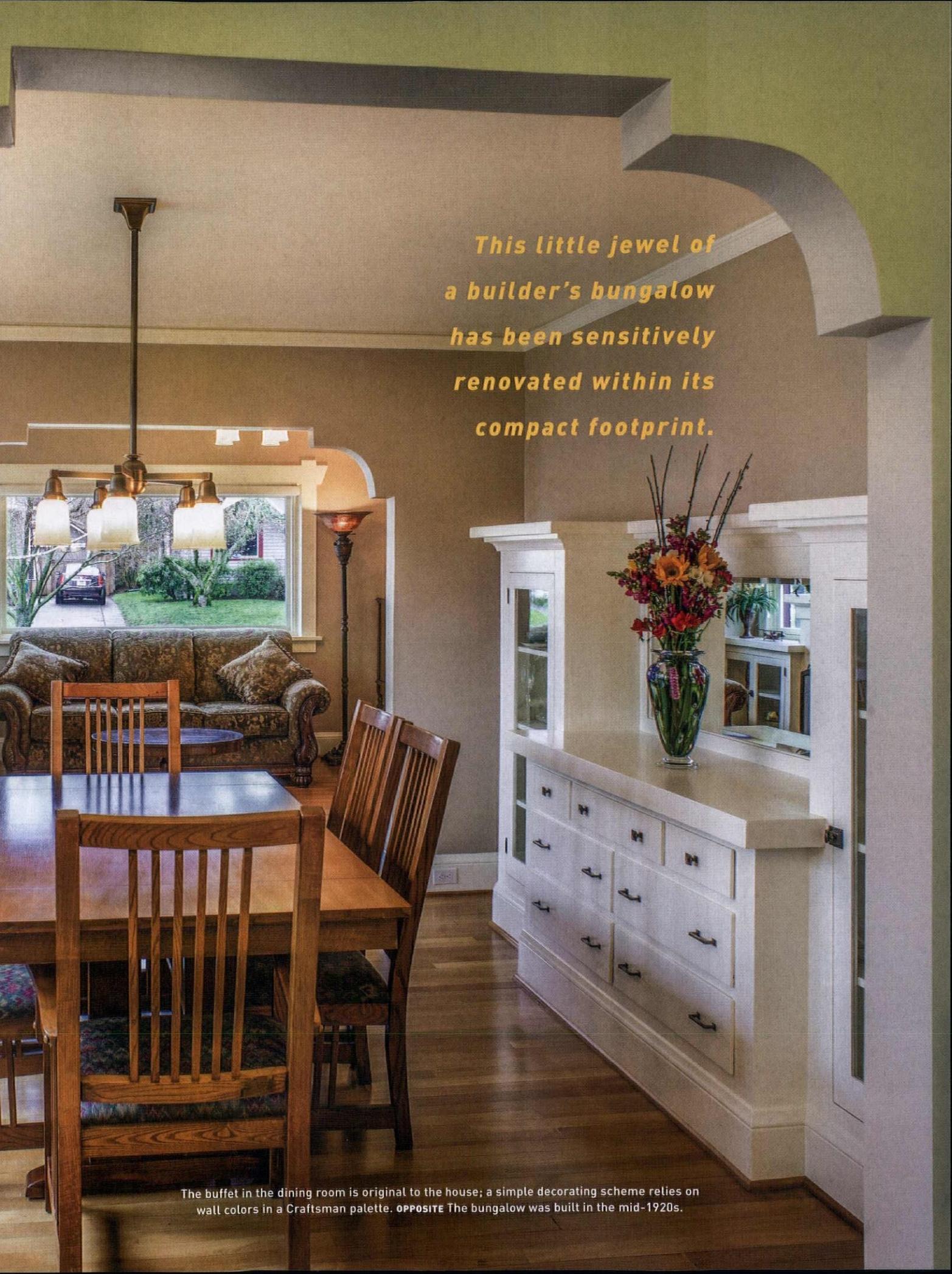
by Cliff May and Paul C. Johnson (Hennessey & Ingalls 1999) Reissue of the 1958 volume, includes later modernist designs by May.

### • SUNSET WESTERN RANCH HOUSES

by Sunset Books edited by Cliff May (Hennessey & Ingalls, 1997) Re-issue of the first edition of 1946, the beginning of the genre.

### • EICHLER HOMES, DESIGN FOR LIVING

by Jerry Ditto (Chronicle Books 1995) The first book on Eichler, documenting the breadth of his influence.



*This little jewel of  
a builder's bungalow  
has been sensitively  
renovated within its  
compact footprint.*

The buffet in the dining room is original to the house; a simple decorating scheme relies on wall colors in a Craftsman palette. **OPPOSITE** The bungalow was built in the mid-1920s.



**A**FTER YEARS AS A RENTAL, Scott and Tracey McCulloch's former Portland, Oregon, home was ready for a freshening before the couple returned to retire there. The 1400-square-foot "builder's bungalow" had lost many of its early details, but among the few remaining elements was a stepped archway between the living and dining rooms.

This signature feature became the guiding element for a comprehensive renovation that not only touched every room in the house, but opened up a formerly boxy, closed-off floor plan. "Every bungalow of this era, if you look throughout the house, they're split down the middle," says designer Wade Freitag of Craftsman Design and Renovation, who managed the project.

# Polishing an Old Gem

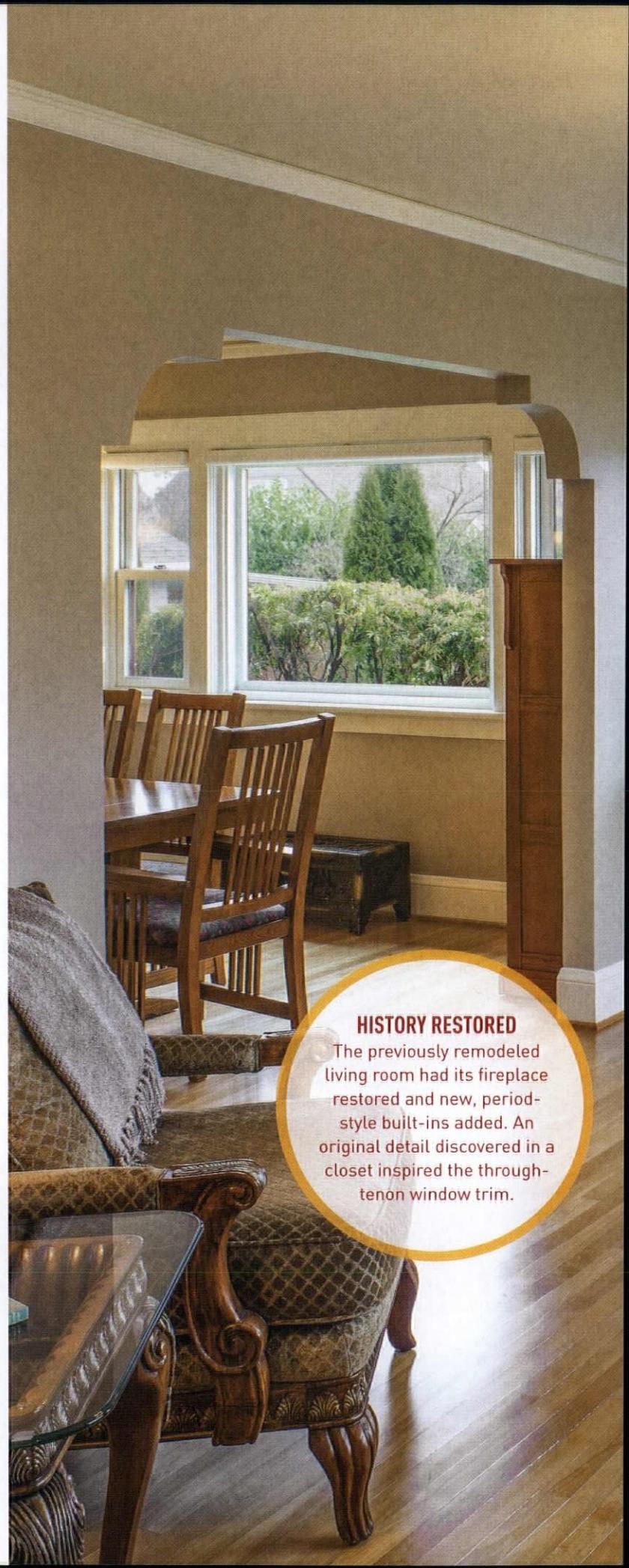
BY MARY ELLEN POLSON

PHOTOS BY PETER ECKERT



**ABOVE** This is the bungalow's original stepped arch, which separates the living room from the dining room. The colonnade is new and was based on period examples.

**BELOW** The colonnade creates a proper foyer, providing a transition between the stairhall and the living room.



#### HISTORY RESTORED

The previously remodeled living room had its fireplace restored and new, period-style built-ins added. An original detail discovered in a closet inspired the through-tenon window trim.



Wide archways between rooms create an early version of the open floor plan, making the small house feel spacious.

**RIGHT** A faithful re-creation of the 1920s stepped arch opened up the kitchen. **BELOW** (left) Moving the refrigerator made space for a broad entry passage to the new sitting room. (right)

Custom and period touches include locally made, raised-panel cabinets mounted to the ceiling and a subway-tile backsplash with an accent strip echoing the wall color. Counters are Cambrian granite with a texturized surface, a finish process similar to honing, done with wire brushing.



"The bedrooms are on one side, the dining room and kitchen are on the other, with the living room across the front."

As in many original bungalows, the kitchen was badly laid out, with multiple intrusions and poor access to the rest of the house. The McCullochs requested a more open floor plan that included a master bedroom with bathroom access on the ground floor, a downstairs sitting room, and a better connection between the kitchen and dining room.

Needless to say, the desired configuration didn't exist, a challenge Freitag was willing to take on. "I saw it as an opportunity to do something on a small scale that works for how we live now without changing the character of the house."

Before the renovation crew arrived, Freitag did a careful examination of every room, looking for keys to the original layout and hunting for old details to inspire the restoration. "All of the mouldings in the house had been either whacked or hacked. We actually found the (model for replicating) door and window trim inside a back closet."

Once common in bungalows of the 1920s, the through-tenon detail at the head of the casing now crowns doors and windows throughout the house, as well as the colonnade in the living room. Although the colonnade looks like a period piece, it is new, as is the entry foyer. Previously, the front door opened directly into the living room, practically hitting the door to an enclosed staircase on one side.



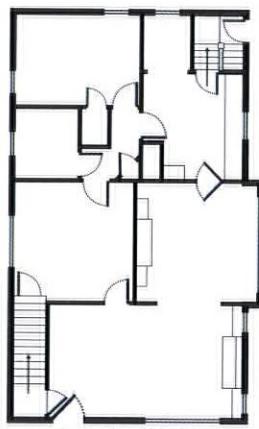


## Framing THE KITCHEN

*Another stepped arch ties the period-inspired kitchen to the 1920s house.*

Though roomy, the kitchen was cut off from the dining room and compromised by multiple entrances and exits. A stairway to the outdoors had been crammed into a corner. Eliminating the staircase provided a space just deep enough to create an alcove for a new refrigerator. Opening up a passageway where the old fridge stood connected the kitchen to what's now a sitting room. As a bonus, moving the fridge added precious inches of space for the bank of cabinets along that wall.

The opposite wall space is finished with new, period-appropriate cabinets and stylish, functional appliances. The new sink retains its proper place centered below a window. Perhaps the best part of the kitchen is the new arched passageway opening into the dining room. Carefully modeled on the surviving one in the living room, the new arch looks absolutely original to the house.



floor plan BEFORE



floor plan AFTER

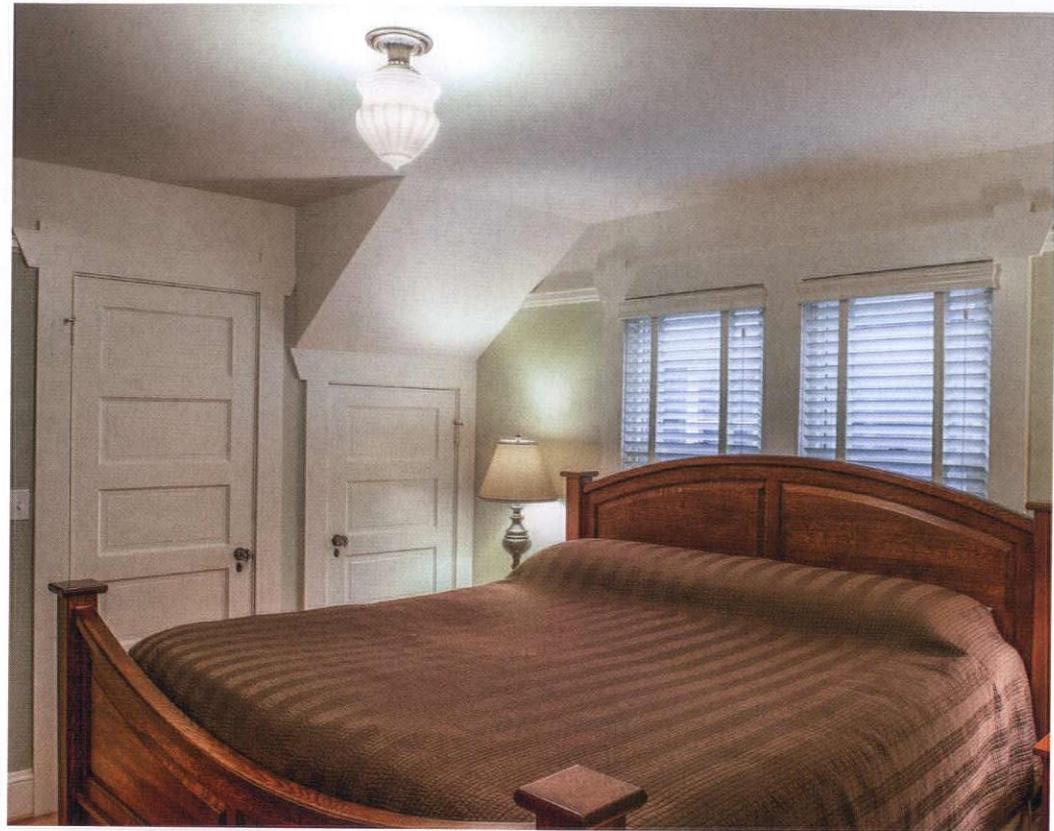


### LIKE THE 1920s

The five-panel door, a claw-foot tub, and a mosaic hexagonal floor with black "daisies" reflect the era when this house was built. Cabinets flanking the sink provide storage and countertop surface.



**RIGHT** Now with a closet and direct access to the restored bathroom, the master bedroom sits conveniently on the first floor. **BELOW** Double marble-topped vanities and a built-in medicine chest over the pedestal sink make the new master bathroom appear original to the house. **OPPOSITE** Period details abound in the room.



The old house retained **cues for its restoration**, including the simple but handsome dining-room buffet and a remnant of the bold trim around doors and windows.

Moving the living room wall just a few feet inward permitted enough space for a small foyer plus the colonnade, adding a sense of openness in less than 40 square feet. There was even enough room to carve out two new closets: one in the foyer, and one directly behind it that opens into what is now the downstairs master bedroom.

Freitag's team also took cues from the last surviving built-in, the dining room's buffet, to replace the long-gone mantel, which is attractively trimmed with period-look tile. New bookcases were built in on each side of the fireplace.

Surprisingly, the McCullochs got everything on their wish list without expanding the house's original footprint. There's even a tiny bathroom now between two existing upstairs bedrooms. Now enjoying their forever house, Scott and Tracey say they actually reveled in the renovation process. "We feel so much more connected to this house now," says Scott.

➤ Wade Freitag, **Craftsman Design and Renovation**,  
Portland, OR: (503) 239-6200, [craftsmandesign.com](http://craftsmandesign.com)  
FOR MORE RESOURCES, SEE PAGE 103.



# INSTANT DESIGN FROM THE PAST

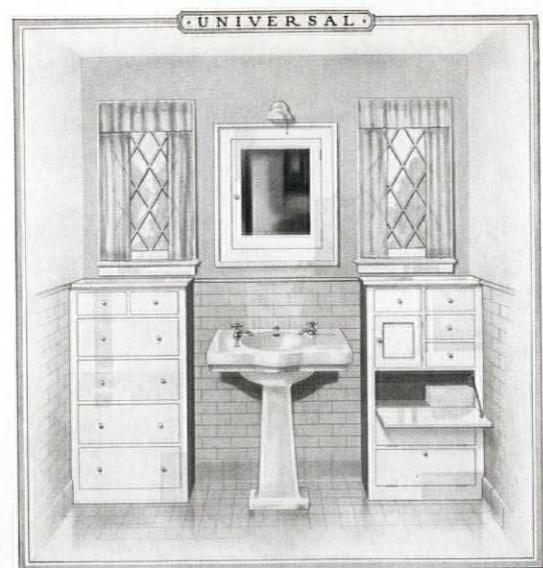
ORIGINAL SOURCES ARE CREDIBLE—AND CHARMING. By Patricia Poore

 The master bathroom in the restored Oregon bungalow is an authentic re-creation of a 1920s bath. (See photos on pages 80–81.) Built-in cabinets flanking the sink interpret the simple, white-painted millwork of the period, as do the medicine cabinet and framed mirrors. Why not let the past inform suitable design today? It's not difficult to research design elements of houses built after 1910 or so, as many catalogs and magazines recorded every aspect of homebuilding. Dining-room sideboards, room-dividing colonnades, entry doors, and especially cabinets and built-ins for kitchens, butler's pantries, and bathrooms may be patterned on these period examples. Antiquarian booksellers often have the primary documents for sale. Increasingly, vintage illustrations and entire books are archived on various internet sites, too. Go to archive.org for a start.



**LEFT** A medicine and towel case from *Millwork Catalog No. 30*, Adams-Rogers Co., ca. 1923–30.

**BELow** Painted cabinets 4' high: *Universal Design Book No. 25 on Builder's Woodwork*, Roach & Musser Co., 1927.



U3034 U3035

## BATHROOM CABINETS

**A**MAPLE drawer and cabinet space is always appreciated in the bathroom, and this pair of cabinets will prove exceptionally serviceable. Their cost will be partly offset by the saving in tile work which otherwise would be required in this space. Cabinets can also be used singly or both cabinets supplied alike.

Size of each cabinet is 2' 0" wide x 4' 0" high and 1' 0" deep. They will be furnished completely set up with back and finished ends to project into room. Can also be set in wall recess if desired. Order by number, specifying each cabinet separately. Medicine cabinet illustrated is Design U3068, described on page 285.

A clothes chute could easily be arranged in bottom of U3035 similar to that in U3027. These cases are also made in other sizes.



## Handsome, suitable work

often is inspired by illustrations in vintage millworks catalogs as well as cabinets that may have survived in the house.

The newly designed master bath (above) includes a dresser-like cabinet accessible to both pedestal sinks. In a 1912 house, in-the-wall cubby cabinets (left) were copied from original drop-front linen drawers, which are visible in the hall beyond.



# Playful Romp ART DECO STYLE

The couple started with two tiny apartments in the 1910 building, once a residence hotel, eventually acquiring more space on the level below and, finally, the rooftop terrace.

BY BRIAN D. COLEMAN / PHOTOGRAPHS BY JOHN NEITZEL



When these homeowners—“hands-on designers”—were looking for an apartment in New York City in the 1980s, they were ready to do some work. They were looking for something affordable, with Old World character, in a convenient neighborhood. When they found a pair of adjacent, one-bedroom apartments in a historic building on Manhattan’s Upper West Side, they knew they were home. Designed in 1910 as a residence hotel for Broadway actors and Manhattan “bachelors,” the 12-storey brick building had solid, steel-framed fireproof construction and had withstood the test of time. While each apartment was only 500 square feet, it felt spacious owing to 10 1/2' ceilings and windows on Central Park.

**ABOVE** The rooftop terrace takes in a panoramic view of Manhattan’s Upper West Side.





**AN EXOTIC ZUBER WALLPAPER**

set above faux-marble wainscoting in the dining room lends an elegant atmosphere. A double-sided, Rosa Levanto marble fireplace was added to anchor one end of the space. The living room is just beyond.



**ABOVE** The rooftop terrace is a favorite brunch spot. Views of the famous Beaux Arts Ansonia are to the west. **RIGHT** A flame-mahogany side table in the dining room becomes a dessert board. **BELLOW (left)** A streamlined, Art Deco-style commode in the dining room is used for serving and drinks. **(right)** Vintage golden-oak columns help define the living room; walls are papered in 'Burgundy and Deep Red Stripes' from Zuber, highlighted with hammered silver paper from Stark on the ceiling.





**RIGHT** The al fresco rooftop table is set with an Italian lace tablecloth and hand-embroidered, vintage linen from Portugal; Raynaud George Sand china is set on Raynaud Villandry chargers.



The couple turned to **Art Deco-era design and furnishing**. That was a time when high-style city living was celebrated. The exotic, eclectic mix suits spaces built for Broadway actors.

That's not to say there wasn't work to be done. The apartments were built without kitchens, as there had been resident restaurants on the main floor and rooftop. A galley kitchen added in the 1950s was tiny and cramped with barely enough room for one person. Bathrooms had the awkward, step-up construction common in early-20th-century apartments with plumbing added. The handsome willow moulding and trim was intact but had been painted flat white; original plaster walls were cracked and stained from old water leaks and had been painted a restless, disco turquoise blue.

The couple joined the two apartments together by opening up adjacent walk-in closets. They chose to return to the Art Deco era in their design and decorating—a time when high-style city living was celebrated.

The two living rooms became one grand salon, outlined by four ca. 1890 golden-oak columns on plinths found on a road trip to

Vermont. The room was designed around evening entertaining, with seating upholstered in autumnal paisleys and plaids, comfortably arranged so guests can sit and enjoy the sparkling views.

To take advantage of those views from the dining room, narrow, double-hung windows were replaced with generous 6' x 8' windows. Walls were reinforced with steel beams to support the larger openings, and as the building is landmarked, city planning permission was required before construction began. (The process took nearly five years.)

Art Deco includes a celebration of the exotic. Thus, 'Isola Bella', an otherworldly floral panorama wallpaper from Zuber, was chosen for the dining room. A double-sided, Rosa Levanto marble fireplace (that also opens into the adjacent living room) was added to anchor the end of the room. Art Deco furnishings include a stylish commode accented with ivorine pulls and a



**RIGHT** A little breakfast nook with a built-in bench for informal meals nestles into the kitchen. Vintage-style subway tile from Urban Archaeology is edged with a burgundy border for an Art Deco accent. **ABOVE** A powder room was tucked beneath the stairs to the roof. The 1940s starburst ceiling fixture was rescued from a nearby apartment undergoing renovation.





**LEFT** Custom oak cabinets are reachable with a Putnam rolling ladder in the light-filled kitchen. Nubian white marble counters from Walker Zanger were grooved to avoid spills. Vintage icebox hinges came from Liz's Antique Hardware; drawer pulls were custom made.

**BELow** The table is set with a vintage Forties tablecloth of New York City attractions and Wedgwood's 1953 Queen Elizabeth Coronation mugs.

## The kitchen suite

The kitchen required major work. The owners started from scratch in what had originally been one of the bedrooms. As this apartment was on the top floor, they took advantage of the location by removing the ceiling and replacing it with a large, 18-foot-long tinted glass skylight that brings sunshine in throughout the day. The project required a fair amount of engineering for the removal of the original ceiling's support beams and replacement with steel beams around the perimeter.

Glass-fronted, quarter-sawn oak cabinets were a custom build, all done with early-20th-century profiles and such vintage touches as icebox hinges and latches.

A Putnam rolling ladder allows access to high wall cabinets. Walls are covered in white, hammered subway tiles outlined in red, with an engaging, Twenties-style hand-blocked wallpaper from Mauny above. Vintage-style, nickel-plated and painted lanterns found in London were hung from the glass ceiling.





**ABOVE** An antique brass bed was nickel plated for the stylish master bedroom with walls upholstered in a men's suiting fabric from Ralph Lauren. Nickel wall sconces are from Visual Comfort; 'Frivole' dotted Yves Delorme bedding is a playful accent. **RIGHT** Zuber's 'Brasil' lines the stairwell to lower rooms.



flame-mahogany side table.

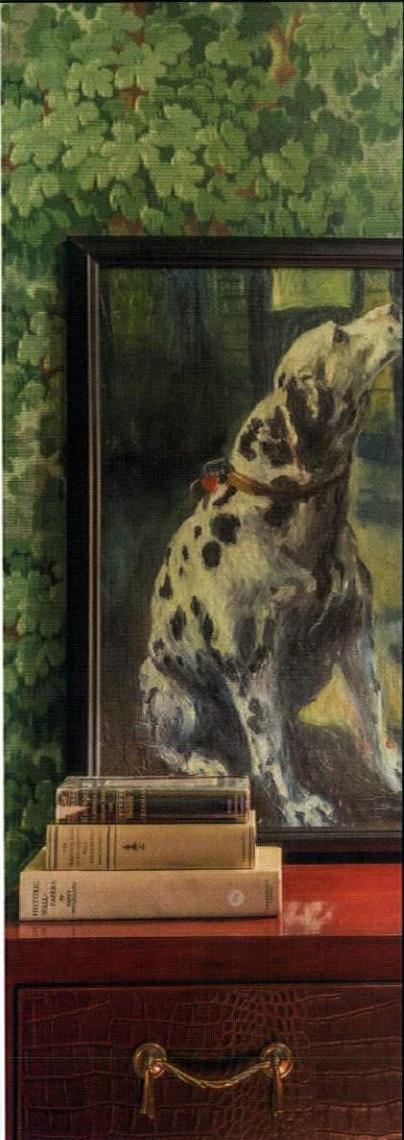
Over time, the owners acquired three more tiny apartments on the floor below, enlarging their space into a two-level, 2700-square-foot residence. An open staircase leads through the exotic jungle of Zuber's panoramic paper 'Brasil' to the lower level of bedrooms, a study, and baths.

The master bath was an early project. It's done in black-and-white Art Deco glamour mode, with black granite and mosaic tile wainscoting beneath white Thassos marble subway-tile walls (both from Ann Sacks), and marble-top pedestal sinks.

Wallpapers in each of the bedrooms set a tone. The master bedroom is sophisticated, with walls upholstered in a Ralph Lauren cashmere and wool suiting fabric outlined

with grosgrain ribbon and streamlined, nickel-plated studs. Chinese design was never more popular than during the Art Deco period; the Chinese lacquer reds, jade greens, and ebony blacks are a perfect complement to the era's streamlined designs. The Chinese guest bedroom was designed with 'Panorama Chinoise,' a rare, 1913 hand-blocked Defosse and Karth wallpaper. Another guest room is intimate with Zuber's forest-green 'Tapestry' paper.

Since the couple already occupied the top floor, it was only a matter of time before they bought the rooftop. They designed a 4,000-square-foot terrace with dining and seating areas surrounded by containers of white birches, creating an oasis in the midst of their urban setting.





**LEFT** A Dalmatian painting rests on a Ralph Lauren leather dresser in the Tapestry bedroom, named for the green Zuber paper. **ABOVE** The guest room has an antique paper called 'Panorama Chinoise', by the French maker Defosse and Karth. **BELLOW RIGHT** The new master bath features classic Art Deco style with black wainscoting beneath white marble subway-tile walls. Period-style console sinks were designed by the homeowners with Portoro Gold marble tops and nickel-plated legs from Kohler. Deco sconces are from Ralph Lauren; the quarter-sawn oak floor was custom made by the Wm. J. Erbe Co. in the Bronx.



# THE ABCs OF ART DECO STYLE

A VOCABULARY INTRODUCES ART DECO HISTORY, INFLUENCES & MOTIFS. By Patricia Poore

**ART DECO** Begun in France but blossoming in the United States, the new style that broke from revivalism affected architecture, furniture, industrial design, clothing, and jewelry. The term Art Deco, in wide use by the late 1960s, comes from the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes. Influences on Art Deco are many: classicism, the faceted forms of Egypt and the Aztecs, pyramids but also aviation's streamlined designs. Art Deco spoke of luxury during harsh economic times. Modern opulence came from mirrors and metallics, chrome and gold—used in machine-age interiors. Wallpaper and fabric depicted exotic plants and animals. Expensive silver, jade, marble, and lacquer gave way in later years to aluminum and plastics, making the style functional as well as glamorous.

**CHEVRON** Popularized again during the Art Deco period, it is a pattern of inverted Vs. A zigzag moulding has a run of chevrons.

**CUBISM** The highly influential, avant-garde art movement of the 1910s and 1920s influenced not only painting and sculpture but also music and architecture through the 1930s. The movement begun by Picasso and Braque led to an abstracted, two-dimensional geometric style that can be seen in Art Deco poster graphics and jewelry as well as architecture and interior design.

**DEPRESSION ERA** A broad term for styles popular during the Great Depression and war years, 1929–1944, encompassing Art Deco design, early modernism, and such period touchstones as uranium glass and veneered furniture.

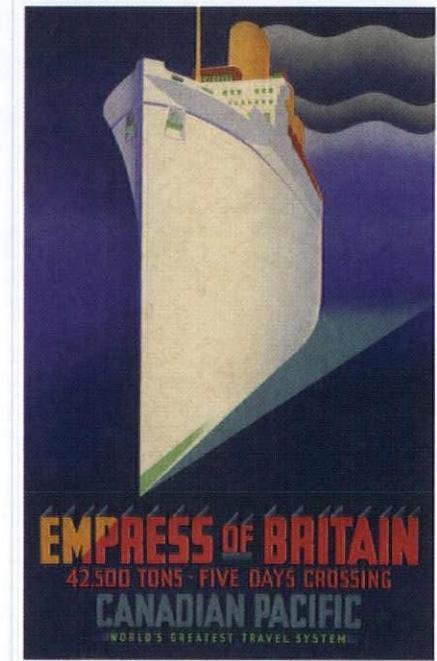
**EGYPTIAN REVIVAL** The discovery of King Tut's tomb in 1922 led to a third Egyptian Revival as Egyptian motifs became part

of the language of Art Deco architecture, furniture, and decorative objects through the 1930s. American theatres in the style were the ultimate expression.

**FAUVISM** The intense colors used in Art Deco style may have stemmed from Parisian Fauvism, named for a group of artists (including Matisse) whose expressionist work emphasized strong color. The Fauves were among the first to study African and Oceanic and other non-Western and folk art traditions.

**GATSBY ERA** Named for Fitzgerald's fictional character, it refers to Jazz Age society with its cynicism, consumerism, changing roles, and modernism.

**JAZZ AGE** American name for the rebellious, Prohibition-stoked, culture-changing era when women got the vote and African-American jazz music and dance gained nationwide popularity. (The Roaring Twenties is another name for its first decade.) Author F. Scott Fitzgerald



probably coined the term, in his 1922 collection of short stories. Jazz Age interiors combine pastels and neutrals with bold, exotic accents. Several colors sponged on a wall while wet produces what 1920s–30s decorators called a jazz finish.

**MODERNE** Used somewhat interchangeably with "Art Deco" during the 1920s, now it refers to an architectural style of the 1930s–40s. Smooth surfaces, curves, and a horizontal emphasis suggest velocity. Art Deco, on the other hand, often has a vertical emphasis. Moderne and Deco styles share simple forms and geometric ornament.

**OBELISK** A monumental, four-sided pillar, square in plan and tapering to a pyramidal top, originating in Ancient Egypt and familiar from the Washington

Monument. Depictions of obelisks are common in Egyptian Revival ornamentation.

**> OCEAN LINER STYLE** A sub-type and occasional synonym for Art Deco and Art Moderne, this term points to the influence of the era's opulent yet technologically advanced, steam-powered passenger ships. Modernist architects including Le Corbusier even saw the liner as a model for high-density housing. (The architect suggested that their engineering and structure were critical, not their Art Deco interiors, which he disparaged.)

**> SKYSCRAPER** Due to concerns about tall, looming edifices creating dark tunnels at street level, the New York City building code was revised in 1916, leading to the step-back or ziggurat skyscraper. The form familiar from the Chrysler and Empire State Buildings, Radio City Music Hall, Houston City Hall, the Kansas City Power and Light Building, the Louisiana State Capitol, and many others was adopted in the design of everything from lighting to tiled bathroom niches.

**> SLIPPER SHADE** Ornamental glass shades were used in the elegant 1930s lighting suites that were a signature Art Deco lighting style. The slipper (or slip-fit) shade literally slips into the holder, without the need for set screws. Shades are usually made of decorative, molded glass.

**> STREAMLINED MODERNE** A late Art Deco-era style characterized by aerodynamic curves, long horizontal lines, and occasionally by ship motifs. Houses have flat roofs or tiled parapets; walls are often stucco; steel windows wrap corners and glass-block panels are common. Streamlined style came from industrial design and is seen in everything from tubs to toasters.

**> ZIGGURAT** It's a zigzag motif adapted from the pyramidal structures of the ancient Sumerians and Babylonians. Ziggurats and inverted ziggurats were popular Art Deco forms.



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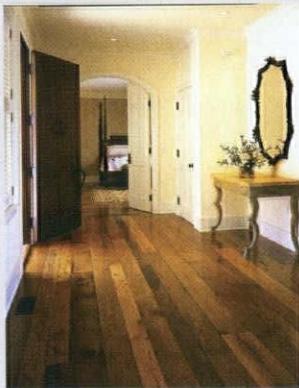
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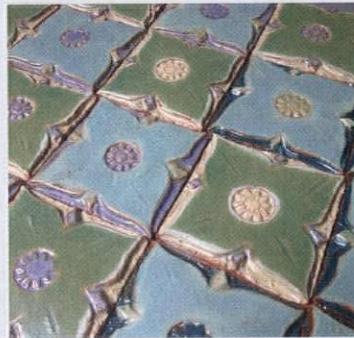
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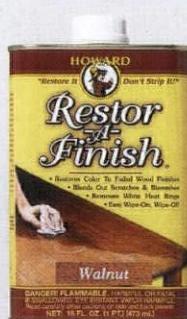
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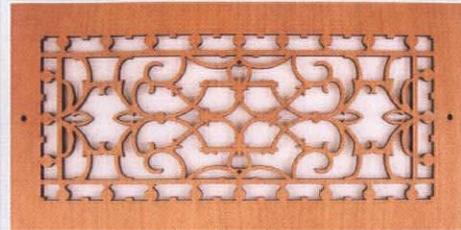
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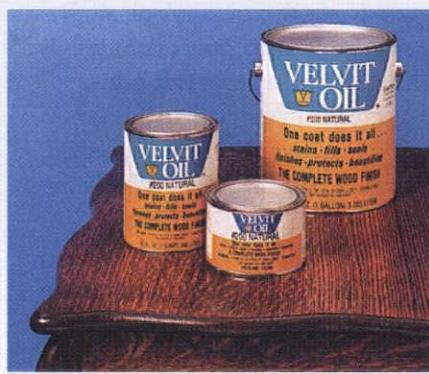
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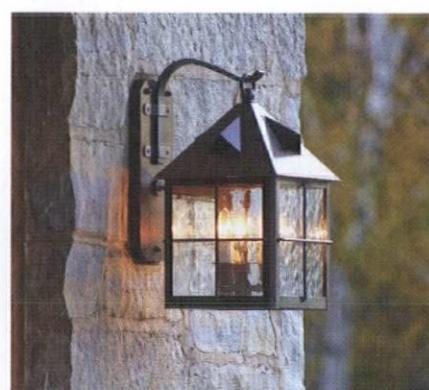
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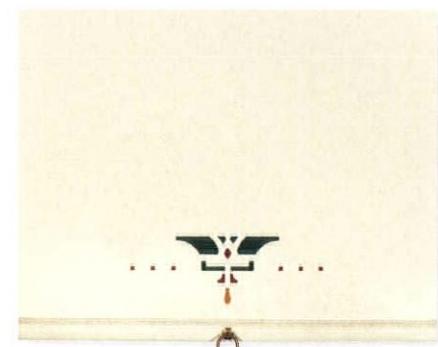
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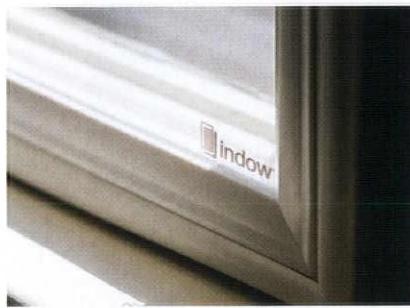
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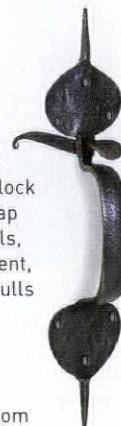


## Melton Workroom

Melton Workroom carries on the tradition of more than 25 years in providing window treatments for period homes. Please review our custom hand painted and stencilled roller shades and appliquéd curtains with period hardware. Stencil templates and DIY kits available. Check out our extensive library of appliqués and stencils. 213-614-1757; [www.meltonworkroom.com](http://www.meltonworkroom.com)

## Historic Housefitters Co.

Authentic, hand-forged hardware, made in USA: iron thumbblatches, mortise lock sets, H and HL hinges, strap hinges, hearth cooking tools, pot racks, fireplace equipment, hooks, towel bars, cabinet pulls and custom iron work. Brass and glass door knobs and lever sets. 800-247-4111 [www.historichousefitters.com](http://www.historichousefitters.com)



## House of Antique Hardware

Discover exquisite Victorian chandeliers, as well as lighting from Colonial to Mid-Century Modern, push button light switches, switch plates, and hardware for every room in your house. Call their friendly hardware specialists for help with your selection. 888-223-2545; [www.houseofantiquehardware.com](http://www.houseofantiquehardware.com)



## Innerglass Window Systems

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## King Metals

King Metals brings the largest selection of premium hand-forged wrought iron balusters, scrolls, rings and panels to your historic home. From 17th century designs to 21st century modern styling, our Koenig Eisen forgings are the authentic ornamental metal for every home. 800-542-2379; [www.kingmetals.com](http://www.kingmetals.com)



## Motawi Tileworks

The Lisbon series is inspired by historic patterns created by Portuguese tile artisans in the past century. Available in two sizes, 6x6 and 4x4, Lisbon is offered in five stunning colorway options. Perfect for your home fireplace, kitchen or accent wall. Motawi Tiles are proudly made by hand in the USA. 734-213-0017; [www.motawi.com](http://www.motawi.com)



## Nostalgic Warehouse

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### Pro Wood Market

US Made Cedar Architectural Accents Brackets, Braces, Corbels, Rafter Tails, Porch and Gable Brackets, Screen Doors, Shutters, Post Caps Mantels and more. We do custom work. Shipped nationwide. (shown here, Wooden Bracket and Corbel) 800-915-5110; [www.prowoodmarket.com](http://www.prowoodmarket.com)



### Putnam Rolling Ladder

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### Runtal Radiators

Designer radiators for hot water, electric and steam heating systems. In stock product as well as made-to-order in thousands of sizes and configurations in an array of colors. Ideal replacement for fin-tube or cast iron radiators. 800-526-2621; [www.runtalnorthamerica.com](http://www.runtalnorthamerica.com)



### Sheldon Slate Products

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### Specification Chemicals, Inc.

Nu-Wal® restoration system for damaged walls and ceilings covers and reinforces the entire surface with a fine-textured fiberglass, embedded in elastomeric adhesive. Nu-Wal® also serves as lead encapsulation and is quick, affordable, and long-lasting. 800-247-3932 [www.spec-chem.com](http://www.spec-chem.com)



### Steam Radiators

Steam Radiators are a stylish alternative to bulky cast iron. Three sleek designs allow you to free up valuable floor space. In stock for immediate delivery. Available in over 100 colors. [www.steamradiators.com](http://www.steamradiators.com) 1-800-966-0587



### STICKLEY 2019 Collector Edition Console

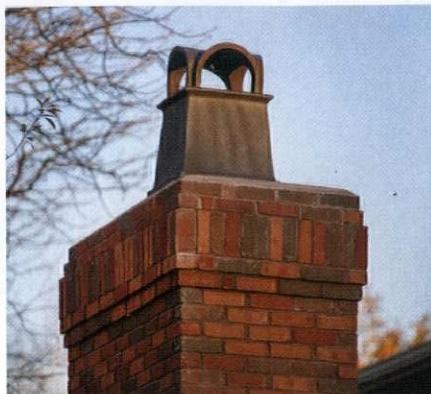
The wait is finally over. Introducing the 2019 Collector's Edition Console Table, a versatile piece that adds natural beauty to any room. Beautiful American hardwoods, meticulously crafted in the US that feature handcrafted, American-made Motawi Riverscape tile—an original Motawi design. [www.stickley.com](http://www.stickley.com)

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## Superior Clay

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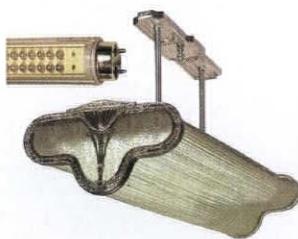
## Timberlane

A home deserves more than ordinary shutters. Timberlane offers extraordinary customization capabilities in the finest wood and maintenance-free materials, built to the tightest specifications, with complete color-matching options. Satisfied customers include custom builders, architects, designers, historians, discerning homeowners and more. 1-888-616-9618; [www.timberlane.com](http://www.timberlane.com)



## Vermont Soapstone

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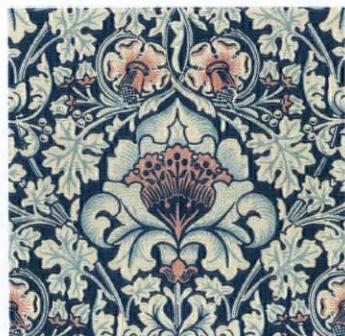
## Vintage Hardware and Lighting

Historic Lighting recreated with energy efficient LED. 255-LED is just one of our charming historic designs that meets American energy codes that are becoming standard. We build your design or convert ours. 255-LED was nominated at "Light Fair International" expo for a design award. [www.vintagehardware.com](http://www.vintagehardware.com)



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## Thomas Strahan Wallpaper

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## Vintage Doors

Great "Welcome Home" Moments Start Here! What makes one door "extra-ordinary" while others remain not so memorable? Timeless design, heirloom-quality craftsmanship and real wood construction—the perfect match for your "Old Home." Choose Vintage Doors. 800-787-2001; [www.vintagedoors.com](http://www.vintagedoors.com)



## Woodcraft™

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# Resources

## SUCCESS!

### Related Resources

#### EARLY LIGHTING

**Ball & Ball** ballandball.com  
18th-century lighting **Garber's Crafted Lighting** garbers-craftedlighting.com Primitive tinware & turned wood **Historic Housefitters** historichousefitters.com Hand-forged lighting **House of Antique Hardware** houseofantiquehardware.com Full range of historic styles

#### MCM YARD & PATIO

##### pp. 27 & 29 DESIGN

Nathan Anderson, **Ground One**, Minneapolis: groundonemn.com

#### CONCRETE BLOCK

**A1 Block** a1block.com

#### CONCRETE PAVERS

**Hanover Architectural Products** hanoverpavers.com

### Related Resources

#### SCREEN BLOCKS

**Angelus Block Co (CA)** angelusblock.com **Carroll's Building Materials (FL)** carrollsbuildingmaterials.com **Clay Imports (TX)** clayimports.com **Joplin Building Material (MO)** jbmco.com **Niagara Block (NY)** niagarablock.com **Orco Block & Hardscape (CA)** orco.com **Tileco** tileco.com (HI)

#### KITCHEN + BATH

#### ARCHITECT

**PBDW Architects** (Platt Byard Dovell White Architects LLP), NYC: (212) 691-2440, pbdw.com **Architect Samuel G. White, FAIA**, is also the author of The Houses of McKim, Mead & White and Stanford White: Architect. He is a grandson of Stanford White.

#### CONTRACTOR

**Schwantner & Moore**, Long Beach, NY: (516) 679-8501

#### CABINETS

**Manhattan Center for Kitchen & Bath** mckb.com

#### ALL ABOUT WOOD FLOORS

#### WOOD FLOORS

**Advantage Lumber** advantage lumber.com Wood flooring, decking **A.E. Sampson & Son** aesampsonandson.com Natural wood planks renewably harvested in Maine & No. America, plus vintage wood (many species) **Authentic Pine Floors** authenticpinefloors.com Wide plank heart pine, yellow pine, reclaimed & other hardwood flooring **Broad-Axe Flooring Co.** broadaxeflooring.com

Eastern white pine wide planks up to 12" wide **Carlson's Barn-Wood Co.** carlsonsbarnewood.com Antique wood flooring & barnwood **Chestnut Specialists** chestnutspecialists.com Reclaimed antique solid plank flooring in chestnut, oak, heart pine, pine **Colonial Plank Floors** colonialplankfloors.com Wide plank hardwood flooring in oiled, weathered, other finishes **Conklin's Barnwood & Beams** conklinsbarnwood.com Eco-friendly remilled flooring in vintage oak, pine, hemlock, chestnut **Country Road Associates** countryroadassociates.com Reclaimed wide-board flooring **Craftsman Lumber Co.** craftsmanlumber.com Wide-board pine, oak, heart pine **Goodwin Co.** heartpine.com River-recovered heart pine & cypress; sustainable & engineered flooring **Granville Manufacturing Co.** wood siding.com Traditional strip & plank **Hatton's Hardwood Floors** hattonshardwood.com Floor finishing and repair, Calgary, AB **Hull Forest Products** hullforest.com Sawmill-direct wide plank flooring **Old Wood Workshop** oldwoodworkshop.com Salvaged antique flooring **Sylvan Brandt** sylvanbrandt.com Antique & resawn pine, chestnut, oak

### Related Resources

#### OTHER FLOORING

**Clay Squared to Infinity** claysquared.com Handmade historic "flat-edge" tile, art tile **Expanko** expanko.com Heirloom cork, rubber, other resilients **Forbo** forbo.com Modular Marmoleum linoleum **Heritage Tile** heritage tile.com Historic & traditional collections, including subway & mosaic ceramic tile **M. Teixeira Soapstone** soapstones.com Soapstone tile in squares, planks, hexes **Motawi Tileworks** motawi.com Hand-crafted architectural tile **Pewabic** pewabic.org Hand-crafted art and architectural tile from historic producer **Sheldon Slate** sheldonslate.com Northeastern slate, up to 24" x 24" **Vermont Soapstone** vermontsoapstone.com Distinctive soapstone flooring tiles in several sizes **FINISHES, CLEANERS** **American Building Restoration Products** abrp.com Cleaners, washes, polishes, enhancers for wood etc. **Bioshield** bioshield.com All-natural penetrating oil sealers **Bona** bona.com Penetrating

hard-wax oils, floor cleaning & restoration **Franmar** franmar.com Eco-friendly gel-based paint & urethane strippers from soy **Howard Products** howardproducts.com Finish restorers & cleaners **Real Milk Paint**realmilkpaint.com Tung oil, other floor finishes **Rubio Monocoat** rubiomonocoat.com Natural pre-treatments (aging, fuming) & finishes, parquet adhesives **Sutherland Welles** sutherlandwelles.com Polymerized tung oil, other finishes **Waterlox** waterlox.com Original tung oil finish from 1910; resin-modified & color-infused tung oils **Wood Care USA** wocawoodcare.com Wood oil pre-treatments & finishes **Velvit Products** velvitproducts.com Stains & oil finishes for wood flooring etc. **Vermont Natural Coatings** vermontnaturalcoatings.com All-natural floor finishes, stains, sealers

#### IN-FLOOR RADIANT HEAT

**Stiebel Eltron** stiebel-eltron.us Modular panel system for radiant heating **Radiant Floor Company** radiantcompany.com Radiant open & closed systems **Radiantec** radiantec.com Open, closed, indirect, solar, & DIY radiant systems

#### RUMMER IN OREGON

#### RESTORATION/INTERIOR DESIGN

**Garrison Hullinger Interior Design** garrisonhullinger.com

#### ENTRY DOOR

**Summit Woodworking** summitwoodworking.com

#### HARDWARE

**First Impressions** firstimpressionsint.com

#### INTERNATIONAL

**ATRIUM FEATURE WALL**

**Ann Sacks** annsacks.com

#### ART PIECE

**Ysabel Lemay** ysabellemay.com

#### ATRIUM CHAIRS

**'Hot Mesh Lounge Chairs'** bludot.com

#### ALUMINUM SLIDERS/WINDOWS

**Western Window Systems** westernwindowsystems.com

#### p. 66 KITCHEN BACKSPLASH

**United Tile** unitedtile.com

#### COUNTERTOPS

**Caesarstone** caesarstoneus.com

#### CABLE LIGHT-ING

**Tech Lighting** techlighting.com

#### COFFEE MAKER

**Ratio Coffee** ratiocoffee.com

#### p. 70 LAUNDRY BACKSPLASH

**Kaleidoscope Glass** chevron1.com

1" tile in Snowdrift and Modern

Mirror, dist. by **Pratt & Larson**

prattandlarson.com

#### BARN DOOR

**The Sliding Door Company**

slidingdoorco.com

#### BR WALL LAMPS

'Tolomeo' by Artemide

artemide.com

## BUNGALOW GEM

### DESIGN

Wade Freitag, **Craftsman Design & Renovation**, Portland, OR:

craftsmandesign.com

#### KIT. + BATH CABINETS

**DeWils Custom Cabinetry**, Portland, OR: dewils.com

### PAINT

kitchen, bath Urban Nature

AF-440 • living room Kangaroo

AF 145 **Benjamin Moore**

benjaminmoore.com

### LIGHTING

Jordan Valley series **Rejuvenation** rejuvenation.com

p. 77 **REPLACE TILE** Craftsman Palette **Pratt & Larson**

prattandlarson.com

#### p. 78 BACKSPLASH TILE

**United Tile** Portland, OR: unitedtile.com

#### p. 80-1 TUB

Roxburgh slipper clawfoot, filler Stafford

**Victoria & Albert** vandabaths.com **PEDESTAL SINK** Neo-Venetian St. Thomas Creations stthomascreations.com

**FAUCET** Deco widespread Randolph Morris vintagetub.com

p. 83 (top) **DESIGN** Joseph Metzler

(with Steven Buetow), **SALA ARCHITECTS**, Minneapolis, MN: salaarc.com

**FLOOR TILE** American Olean americanolean.com **WALL TILE** Subway Ceramics subwaytile.com (bottom) **FLOOR/WALL TILE** Subway Ceramics subwaytile.com **SCONCES** Brass Light Gallery brasslightgallery.com

**SINKS** Kohler kohler.com

## ART DECO ROMP

### WALLPAPERS

**Zuber** zuber.fr/en (pattern names in story) • 'Chinese Deco'

**Scalamandre** scalamandre.com

• kitchen **Mauny** manufacturemauny.fr To the trade through

**Zuber Inc.**, NYC: (212) 486-9226

### MISC. FURNITURE

Brook Street Collection **Ralph Lauren** ralphlaurenhome.com

p. 88-9 **SKYLIGHT** Keller Windows kellerag.com **LIBRARY**

**LADDER** Putnam Rolling Ladder putnamrollingladder.com **SUBWAY TILE** Urban Archaeology urbanarchaeology.com

**90 SCONCES** Visual Comfort visualcomfort.com **BEDDING** 'Frivole' **Yves Delorme** yvesdelorme.com/en\_us

p. 91 **DECO SCONCES** Ralph Lauren ralphlaurenhome.com **TILE** all

**Ann Sacks** annsacks.com **CUSTOM FLOOR** Wm. J. Erbe Co., Bronx, NY: (718) 991-7281

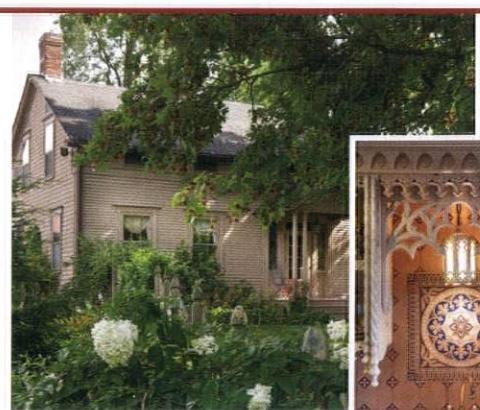
Coming June 2019

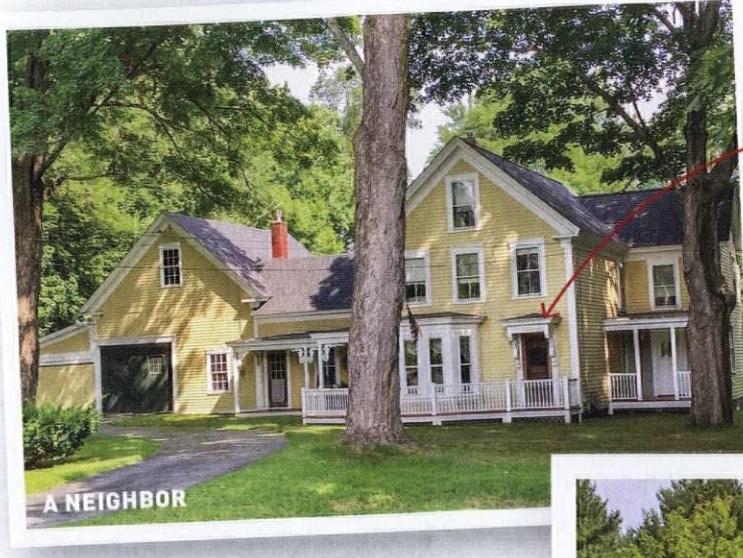
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## DO...

identify what is critical to architectural integrity and maintain those elements. Wood trim and old windows take time to repair.



## TWO YELLOW FARMHOUSES

A reader snapped photos of two gable-and-wing farmhouses, situated in close proximity on the same byway in a New England town, both built in the 1850s–60s, both painted Colonial yellow. Why do they look so different?

A series of modifications that probably seemed functional and minor at the time has ruined the integrity of the remodeled house. With changes to the entry and windows, architectural hierarchy and proportion were lost. Where is the front entry? Scroll-sawn ornaments are gone, lost to rot and inattention. Poorly sized faux shutters can't mask the replacement windows. Even the landscape has suffered. When a property begins to be let go, a downward spiral often ensues.

Hints remain of the original house, which might guide restoration in the future. The siding can come off, the porch can be rebuilt. Inappropriate new windows represent an aesthetic loss and a waste of money.

“ From neat and well dressed, to ragged. ”

—Lily Ishiguro

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